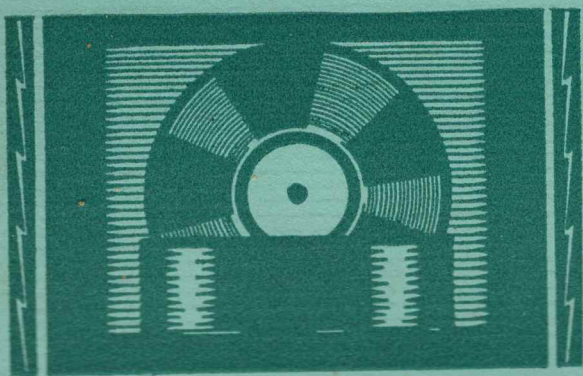


THE RECORD CONNOISSEUR'S MAGAZINE

# THE AMERICAN MUSIC LOVER

*Edited by* PETER HUGH REED



AUGUST  
1938

*Articles by—* RICHARD ANGELL -- NATHAN BRODER  
ENRICO MANGI-DUFOCQ - PAUL GIRARD - THE EDITOR

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Inserts: Prominent Musical Personalities — Past and Present  
No. 8 — FRANK BLACK

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# WHAT IS MUSICOLOGY?

**I**N SPITE OF THE FACT THAT THE TERM "musicology" has been used in this country for at least twenty-five years, and its German and French equivalents for twenty-five years before that, the question is still being asked, "What is musicology?"

It has been answered before, of course. "Musicology" is even defined in the latest editions of our English dictionaries. Writers on music have explained it, but perhaps their remarks have been read only by their colleagues.

It would render no particular service for me to add another to the already considerable number of definitions of the word "musicology" and of codifications of the ideas which it represents. Many of the best of these definitions are readily available in the files of our only American musicological journal, the *Musical Quarterly*, and begin indeed with Professor Waldo Pratt's masterful article on the first page of the first number of the first year, 1915, of that journal. What I should like to do is to frame a definition that will perhaps express the combined opinions of musicologists, and to add a few comments in the hope of making apparent the character and usefulness of this study.

## Defining Musicology

I am afraid it is impossible to define musicology without using the words "music" and "science" in the same sentence. I do so with hesitation, for many musicians do not want these terms used together in the same paragraph, or even in the same book. But we use the term "science" of course, in its wider application as an organized body of exact knowledge. In this meaning "science" is familiar and accepted in its application to other humanistic studies, and it is the opinion of musicologists that only a romantic prejudice denies the value of the same application to music.

From the writings of musicologists, then, we may define musicology as the scientific study of all of the elements of the art of music. This definition takes account of the difference between art and science, and at the same time calls attention to their essential connection when the terms are applied to the same materials. In music the use of

an accumulated body of knowledge in the composition and performance of music is the applied, or practical, or artistic part; the discovery and formulation of this body of knowledge is the theoretical or scientific part. They are really two sides of the same thing.

Musicology seeks by analysis and classification to determine elements of the art of music, to investigate each of the elements, and to organize these studies into a unified body of exact knowledge.

## Dividing the Field

Let me list briefly the topics into which musicologists divide their field, without taking account of certain variations in the logical relationships assigned to the topics by different musicologists. These topics are:

1. The physics or acoustics of music; that is, the measurement and description of musical sounds and of the means of their production.
2. Physiopsychology, the study of the processes of sight, hearing and motion as they relate to the perception and production of music.
3. Esthetics, the study of the expressive elements of music and of their effect on emotion and intelligence.
4. Theory, the study of the organization of the materials of music into complex structures.
5. History, the study of the development of music as an art, both in relation to the development of its own materials and forms, and in relation to general cultural history.

If used without qualification the term "musicology" means these studies as applied to our familiar occidental musical system and culture. When these studies are applied to the music of primitive and other peoples outside of this musical culture, they are known by the special term, "comparative musicology".

What is the value of musicology to the composer of the present day? It would be impossible in a short space to point out the many ways in which these studies can affect our musical life, but since their relation to the composer is perhaps not immediately obvious, there is reason for calling attention to musicology's contribution to his work.



For one thing, it has a definite bearing on the composer's style; not the personal elements of his style but its traditional elements. Musicology preserves and formulates musical tradition, making available to the composer the art works of the past and stylistic studies of them; and these are of direct benefit to the composer, both to his technical education and to his inspiration.

Also, musicologists have furnished the scientific basis for the work of technicians in improving musical instruments and in building the many new electrical instruments which have widened the composer's possible range of expression.

Through musicology's contributions to music education it is helping to train an increasingly expert and cultivated audience for the composer.

### Folk-Song Collecting

One of the most obvious benefits to the composer has been the work of the folk-song specialists. In collecting and preserving these popular melodies, scholars furnished a direct inspiration to the national schools of the nineteenth century. Moussorgsky and Tschai-kowsky in Russia, Holst and Vaughan Williams in England, d'Indy in France, MacDowell in this country, are only a few of the names that come to mind in this connection. In Bela Bartok we see the two functions combined, for he is not only Hungary's leading composers but one of its two outstanding folk-song scholars.

Much is said nowadays of the "Back to Bach" movement. The forms and styles of the eighteenth century have inspired many modern composers, among them Stravinsky, and there is a growing use of the eighteenth-century orchestra in modern instrumental works. Without musicologists there would be in a real sense no Bach to go back to. His scattered manuscripts and first editions did not of their own accord form themselves into the forty-seven volumes of his collected works. It took a small army of German musicologists to accomplish this task alone. And yet this is only a fraction of the music they have made available to us.

I should like to speak more fully of the last of the fields of musicology that I enum-

erated; its historical aspect. There are two justifications for this: first, the greater part of musicological effort has been devoted to historical studies; second, the term musicology has come to be applied, in a narrower sense, to this historical aspect alone. The two senses of the word are implicit in its definition in the latest edition of Webster—its first appearance, so far as I know, in an American dictionary. This definition is: "Music as a branch of knowledge or field of investigation; especially, historical study of musical documents, investigation of sources, gathering and organization of neglected data, et cetera."

It has been said that many musicians are not interested in "neglected data" and "forgotten masterpieces". And the question has been asked: "Can the work of musicology be compared in any way to critical and historical works in the other arts?"

I think it can. It seems to me true in music as in the other arts that a recovery of the characteristic works of the past benefits us in many ways. It gives us the opportunity to enjoy these works for themselves, to study them for their expression of the period in which they were produced, and to use them by comparison to increase our enjoyment and understanding of the works of our own day.

### Early Music

In the recovery of this music of earlier periods, musicology sets itself the task of reproducing them, in modern performance, as closely as possible in the state in which they were conceived by the composer and performed in his life-time. This aim is based on the conviction that only in this way can we approach a full understanding of music and derive the fullest pleasure from it. There is much evidence that this belief has found acceptance in our concert halls. I need point only to the rapidly increasing use of the harpsichord in the performance of 18th-cen-

\*Mr. Angell, music librarian of Columbia University, is an instructor in music bibliography in the Columbia Music Department and the School of Library Service. This article is a revision of a lecture recently given by its author over Station WQXR in New York, as part of the Federal Theatre series of broadcasts known as *Exploring the Arts and Sciences*.



tury music as one example of this tendency.

The knowledge required in this process of reconstruction increases in importance in proportion to the age of the music, and forms in itself a category of musicological studies which are of fundamental importance. I would call attention here to the importance of the history of musical notation, the history of musical instruments and of the customs and conditions of musical performance, and to the necessity for the formulation of contemporary conceptions of musical theory and composition. There is a special reason, arising from the nature of the art, for the importance of these studies in music. And this is, as many have pointed out, that in music the art work itself is not a material object, and that what we have of it permanently is only an aggregation of conventional symbols giving approximate directions for its performance. In painting, for example, no such problems exist. If we can find a Titian we can see it. But when we find a musical work of the same period we are only at the beginning of our task.

### Musicology in General

In conclusion, let us return to the larger meaning of the term musicology, that is, music as a body of knowledge. The formation and organization of such a body of knowledge is one of its chief tasks. Until the art works are recovered and heard, until the critical and historical studies based on them are known, and until all this literature becomes a part of our cultural studies, the art of music will not achieve its full capacities for providing pleasure and for illuminating our experience. The motets and masses of Des Près are fully as characteristic of the Renaissance as the paintings of Raphael, the songs and madrigals of the Elizabethans are as eloquent in expressing their age as are the dramas of Shakespeare. We are poorer for not knowing more of this music, and our understanding of these ages is poorer for the lack of that knowledge. In our cultural environment music does not yet hold a truly honored place. That it does not hold such a place is due in part to its medium — the fact that it is not expressed in the language and forms of common experience. But the chief reason is that music has not yet enlisted a body of scholars comparable to those in other fields who have recovered and made known to us the masterpieces of literature, painting, sculpture, and architecture. When I say it has not enlisted scholars I mean it has not done so in this country, or in England, in any considerable numbers. In

Germany, the home of modern musicology, it has enlisted these scholars, and they have produced a copious and well-organized literature. The results are obvious. Not only is the art more widely understood and enjoyed, but its relations to general and cultural history are known. There are signs, however, that we can look forward to the same accomplishments here, and that the day is not far distant when the supremacy in the cultivation of these studies will pass to our shores.

## A RECORD EXHIBITION

FROM THE 1ST TO THE 31ST OF AUGUST, during the International Music Festival being held in Lucerne, Switzerland, there will be an exhibition entitled *The Gramophone Record in Art, Science and Technique*. Record concerts will be given daily in the large concert hall lasting altogether four hours, from 10:30 to 12:00 o'clock in the mornings and from 4:30 to 7:00 o'clock in the afternoons.

These record concerts are intended to demonstrate the various uses of phonograph records, from the first Edison records of 1878 to the newest discs.

The program is designed to include:

1. The best specimen discs of manufacturers of all countries.
2. Important records beginning with those of Edison up to the modern product.
3. Records belonging to private or state collections.
4. Records belonging to the archives of the international radio companies.
5. Records and sound tracks of the music of sound films.

Each record will be played only once. The public will be given an opportunity to show by ballot which of the records are considered the best; and the records thus chosen will be played again on the last three days of the Festival.

The regular orchestral concerts of the Festival will be under the direction of Messrs. Ansermet and Gravingna, with the exception of three outstanding concerts under the leadership of Richard Strauss (August 17), Willem Mengelberg (August 24), and Bruno Walter (August 31).

Among artists participating in the festival are Alexander Kipnis, Dusolina Gianini, Alfred Cortot, Adolf Busch, and Rudolf Serkin.

# THE INIMITABLE LULLY\*

ENRICO MAGNI-DUFFOCO

(Freely Translated By  
Enzo Archetti)

THE GREATEST MUSICIAN IN FRANCE during the reign of the Sun-King, Louis XIV, was an Italian, Giambattista Lully, born in Florence of Lorenzo and Caterina Del Sera, on November 22, 1632. Giambattista averred that his family came of a noble line, but others have said that the family, while not poor, was of low class and, more precisely, that the parents were millers in the Borgo Ognisanti. And certainly the first contact of their son with the House of France took place under circumstances hardly in accordance with the dignity associated with the high-born.

During the carnival of 1646, the Chevalier of Guise, returning from a campaign against the Turks, camped at Florence. He was wandering leisurely through the streets with some friends and had stopped to watch the performance of one of those small theatres which, in the days of plenty, one found here and there, set up in the open with a few boards and some canvas. The players recited with music and dances, according to the custom in Tuscany. Here he noticed a boy who played the violin with talent and danced with an impish vivacity. Finding that boy appealing — though somewhat ugly on account of his thick lips and small eyes — this personage decided to take him to Paris to his niece who, he believed, would be greatly entertained by the boy's buffoonery. At the same time, she could practice the Italian language with an authentic Florentine — something she had long desired to do. He recalled that she had expressly begged him to bring back a little Italian boy, so he fulfilled his charge after a brief bit of bargaining between a member of his retinue and the boy's family.

\*This article originally appeared in *La Lettura* of Milan for November, 1937.

The Chevalier's niece was none other than Mademoiselle de Montpensier, the daughter of Gaston of Orléans, and the most noble *demoiselle* in France. She lived at the Tuileries. The living gift of the Italian boy she received with all the enthusiasm of her nineteen years. She made the same fuss over him that she might have made over a parrot of rare species and she placed him among her pages, of whom there were already two, and not in the kitchen, as we read in some books, because it would have been a sign of slight regard for her warrior-uncle if she had sent his little protégé to scour pots.

In the direction of the kitchen or in the less noble parts of the palace than those to which he was assigned, Giambattista went of his own accord to play the violin in peace and quiet. He was a page. He ate apart from the rest and he received a stipend.

He was less than fourteen years old in March 1646 and less than fifteen when he took part, who knows by what chance, in that event whose importance musical historians like to exaggerate: the presentation of Luigi Rossi's *Orfeo*, which the Cardinal Mazarin was offering to the Queen Regent of Austria as a sample of Italian art. A boy like him could hardly be kept away from such an occasion. He was an Italian and his countrymen were presenting a spectacle. And besides he knew each of the musicians. During the serenades, the dances, the concerts, and the *divertissements* which followed without pause at the Tuileries, they had him always at their side, attentive and curious.

His adolescence was passed in this refined and — it is necessary to tell this also because it will explain many other things — fatal atmosphere: fatal to the innocence of servants and pages. Yet, he found plenty of time for his favorite study. Mademoiselle,



like a certain character of Molière's, never let him lack for teachers in etiquette so that, at the age of twenty, he had acquired a certain amount of education. He knew how to behave with people of quality. He spoke French — though with the indelible defects of pronunciation of a transplanted Tuscan, but still much better than his protectress spoke Italian. He had perfected his playing by listening to other violinists. He had composed airs of every type, some of which were diffused within the walls of the palace by the servants. And, above all, because he took part in all the festivals and sometimes directed them, he became a valuable person in the household. In fact, he was appreciated for his unique qualities of *baladin*, that is: dancer, mimic, artisan, and improviser, more than for his qualities as a musician. Mademoiselle might have kept him in her service forever. But the turbulent days of '49 came. With them the Court of Saint Germain returned, and with that the last secret hope to wed the young King Louis disappeared. She exiled herself to her own lands. But Battista felt uncomfortable in the melancholy castle of Saint Fargeau. Then, too, he forgot himself once when singing certain verses, in which one who understands the meaning of certain sighs could find allusions to one who had certain matrimonial hopes. Naturally, it is much more advantageous to apply for a new position as one who had resigned than as one who had been discharged. So he resigned when he understood that he was about to be asked to do so. And in November, 1652, he returned to Paris with very little money in his pockets.

### Presentation at Court

An admirer of his talent as *baladin* presented him at Court. Accepted — because a grand ballet was being prepared — he immediately made a hit. *Le Ballet de la Nuit*, performed in February 1653, was a brilliant success. The King attended in person. Battista — who appeared in no less than five different parts and who was, in fact, the best dancer in the company — instantly won favor with the King. With art and tact Battista taught him the steps and turns. The sovereign was always asking for him and found him indispensable in matters concerning the ballet, which were closer to his heart and liking than the Turks or affairs of state. And he was found indispensable in other affairs too, for the ballet teacher had revealed himself a willing master of vice and a professor of debauchery.

So began a kind of comradeship between the young monarch and the expert *ballerino* which not only explains Lully's artistic successes but also shows, even to the blind, by what means the career of Battista (so he was called by all) progressed so rapidly.

In February, he composed the numbers for the ballets which were most applauded. But there was more to come. In March — the famous Lazerini having died in the meantime — he was requested to compose some instrumental chamber music. From that high position he saw more distant horizons. And to see and want were all one to Battista, who was thirsty for honors, money, love, and prohibited joys. After all, he was continually in touch with the King and the most influential personages of the Court! He had as fellow-workers the celebrated composers whom he had looked up to when he was a page: Camberfort, Boessert the younger, Lambert, Mollier, Cambert, the famous creator of ballets Benserade, Atto Melani and the Italian singers in the pay of the Cardinal, and the architect - designers Vigarani and Torelli. Those of this group who won his sympathy he kept close to him all his life, like Vigarani with whom he became associated, and Lambert, whose daughter he married. Others, like Cambert, were cut out. Whoever opposed him or blocked his way he brushed aside.

### How He Did It

His new position brought him face to face and in direct conflict with Dumanoir and his *vingt-quatre violons*, who were the very highest in French minstrelsy and who refused to forget the antique specialty of improvising variations on written music. This was hardly compatible with the rhythmic and melodic clarity of the ballet airs Lully conceived and delighted in. He became infuriated. They laughed and continued to do as they pleased, feeling secure in their own reputation. He appealed to the King: "If his Majesty deigned to appreciate his ballet airs, please do not oblige him to make use of an instrumental group unfit to render them. Rather, give him a group of musicians, less numerous perhaps, less famous even, but who would be better because they would not interfere with the music and place their own importance before that of the service to his Majesty". His system was to present his victims always in such a light that the King could not but agree with him and appreciate him for his loyalty and zeal.

So we see him directing *seize petits violons*, which must have been a sort of advance

guard, a light platoon, of the Court's musical company. He directed them truly in his own way and he obtained from them the incredible. The small orchestra rapidly overtook the larger, eclipsed it, and caused it to disappear. It played only what was written, but perfectly, intimately, and with spirit. The quarrels between the musicians, the envy and threats between the leaders became an advantage for Lully. The King found this rivalry damaging, so he entrusted to one man the general supervision of all the court music: the man who had always been so obedient . . . . And Lully merged the two orchestras.

For all that, the world had never heard the like of him before. At rehearsals he was authoritative, brutal, never pleased. He rehearsed behind closed doors so that he could be free to shout, insult, and give vent to his anger. Often, with a long, white-painted stick which he handled like a bass drummer, he struck at heads and shoulders. And yet he was adored by his musicians. From the strings he obtained simultaneous response as well as impeccable rhythm; unanimity, when an expressive movement grew in intensity by increasing the body of violins; infinite gradations logically distributed, from a barely audible murmur to a thundering fortissimo; and balance, finesse, and purity of tone. Woe to him who scraped, woe to him who lowered or raised his tone a hair's breadth! His ear could find the guilty one among twenty *dessus*, ten *quintons*, and ten basses and contrabasses. He was the first of the great orchestra conductors musical history has noted. He never looked at the score. He couldn't. He was so near-sighted that "to see a beautiful woman, he first had to kiss her."

### The Ballet Composer

He was the composer for the King's ballet. Not of opera? Not yet. With debatable success, and that probably due to the scenery rather than the music or the form, opera — Italian opera — had made only four sporadic appearances in France from 1645 to 1662. They were *La Finta Pazza*, *Orfeo*, *Serse*, and *L'ercole amante*. The last two, especially, in order to make them acceptable, had to be furnished with several ballet scenes. Old Cavalli's anger must have been great, for the gay *entrées* of Lully were applauded more than the former's serious arias. Nobody bothered to explain what Punchinello and Scaramouche had to do with the action of *Serse*.



An Old Print of Lully

Lully was the incomparable composer of ballets. From 1653 to 1657 he collaborated with others. From 1658 to 1671 he composed them alone, one each year, each a greater triumph than the last. There were the masques *Alcidiane* and *La Raillerie*. Then the ballets for *Serse*; the ballets *Impatience* and *The Seasons*; the ballet for *L'ercole amante*, *Art*, *Birth of Venus*, *Triumph of Bacchus*, *The Muses*, *Carnival*, and *Flora*; and the *Ballet of Ballets*.

Let us see how these spectacles, typical of the French Renaissance, were created. Let us take for example the *Ballet of the Night*. There is presented successively — and with scenery designed to create a perfect illusion — all that happens or could happen between sunset and sunrise: the shepherd returning with his flock and playing his pipe, the peasants entering the famous Court of Miracles, the lovers on their way to a rendezvous, thieves at work or battling with the guards. Then a house which catches fire, the militia making its rounds, witches on the way to the Sabbath. And finally the cock's crow which awakens Dawn, the peasants returning to the fields, and as a finale, Apollo (the King!) rising on the chariot of the sun. With a little imagination and some knowledge of mythology one can guess the meanings of each scene from the titles.



The musical part consisted of a *sinfonia* as an introduction; various descriptive pieces; *musica di scena* in the strict sense (shepherd's song, songs and dances of the peasants, military march, etc.); and then dances appropriate to each scene (pavane, gagliard, allemande, courante, sarabande, gavotte, minuet, gigue), the action being stylized and executed to strict musical time.

The applause was not for Lully alone. It was for the King, for the pomp in the Court, for the entire spectacle. But Lully represented, in a sense, all of that, and the ballet was to him a means for gathering laurels and money. The money he put in his pocket, the rest he reverently placed at the feet of the King, the omnipotent god of many destinies and many dreams, in exchange for his favor.

For that favor Lully hesitated at nothing. He made himself musician, puppet, dancer, and buffoon. Yes even buffoon. For Lully it was not shameful. He was performing a service. He was already well advanced in his career. He was already forty years old. Yet he still took ridiculous parts in the ballet.

### The Opera Composer

A critical moment in his life came around 1670 when Italian melodrama was considered at the Academie Royale de Musique. It was lucky for him that the poet Perrin and the composer Cambert lacked character and had fallen into the clutches of some swindlers, for they had obtained without his knowledge the exclusive right to present the tragedies with music, in the Italian manner. Louis XIV, when he gave them this privilege, did not believe he was doing Lully any harm. What would Battista, he thought, a composer of celebrated ballets, care about such stuff? But Lully, because of his position, had had the score of *Serse* and several works of other Italians in his hands and understood only too well the value of arias and recitatives. "This won't do," reasoned he. "We assassinated *Serse* and some others in adapting them to the French manner so that they all became boringly similar, eternally long ballets. But if, to my great misfortune, this public which is always hungry for stylized beauty should come into contact with the brilliant intelligence of one of these recitals and hear the tragedies of Corneille and Racine accompanied by music that exalts the passions rather than by music in the Alexandrine manner which is content to beat a few drums, their enthusiasm will overflow and I, as the French say, *gé sui fisciu*\* (I'm finished). And if the Italian singers, whether

masculine, feminine, or neuter, come, I'm doubly finished because my master, or some mistress of his, may become infatuated with the genre or the persons and poor Battista will be forgotten and — Heaven forbid — be abandoned to his enemies who are already grinding their teeth day and night."

Battista acted. In the providential failure of Perrin, Cambert & Company, he found the reason to support him, since with Perrin in a debtors' prison the tragedies could not be performed and the privilege lost its value. In the meantime he bought Perrin's freedom and at the same time acquired his rights. Now Cambert and his comrades must deal with Lully. Then, with the help of the minister, Colbert, he appealed to the King. He obtained a decree in his favor but Parliament hesitated to sanction it. It became necessary to force the issue. So he prepared a fable. He affirmed and was seconded by a witness, that an attempt had been made to poison him. He threw himself at the feet of the King and begged his protection. They wanted to kill him because he was faithful! (An infallible plan!) The alleged poisoner, a certain Guichard, was sent to prison. Much later it became known that the accusing witness was a betrayed mistress of Guichard who swore to avenge herself. By that time Lully had the much desired decree: "that during natural life and with the right to will to his heirs or sell, etc., etc., G. B. Lully has the exclusive right to produce, present, and benefit by, in this reign, the tragedies with music in the Italian manner, as well as those presented for the first time in this palace. (March 13, 1672, Louis. Signed, sealed and registered! . . . )."

### The Birth of Lully, the Grand

Here, as Heaven willed it, ended Lully the insignificant and began Lully, the Grand, the incomparable Lully!

The French-Italian intellectual and spiritual affinity was established centuries before, but it was only in the 17th century that it achieved concrete reality. At first, intellectual conditions were very different. Later, the spirit was different. But in the 1600's French genius was modelled directly upon the Italian of the preceding century. Identical was the desire to enjoy life with benefit of reason and submitting to reason all aesthetic impressions. Identical was the very human need to recreate the atmosphere of the Hellenic myth and the Latin georgic.

\*An Italianized version of French in use in Lully's day.

However, let us see what happened. Italian opera of this baroque period no longer lived up to these postulates: it was almost pure music, almost a grand cantata in which all that mattered was the sound. France received it skeptically, misunderstood it and spoiled it, in fact, made a mess of it, by transforming it into a ballet. But when Lully brought back the primitive melodrama (that approximately of the period 1594 to 1607), he recognized in it his own ideals and he welcomed it with a foolish enthusiasm. (Re-read this well: foolish). This is an outline of this phenomenon and it can be summarized in a few words: eighty years late.

Lully arrived at the right moment. He was right in fearing the move Perrin and Cambert made because all was ready, in 1670, to receive Florentine opera. The tragedies of Corneille and Racine are bursting with music in their own Alexandrine way. Lully himself had brought the ballet to the very threshold of the melodrama. There remained to be solved the problem of natural adherence of music and words, French words, full of precise significance, polite, mathematically certain, whose intonation, movement, and accent are not musical but which resemble music greatly. Lully solved these problems with difficulty because he was not a native Frenchman and he was not guided by an inner spirit. He solved them by studying the recitations in *Champsmeslé*, the greatest tragedy of his time, and he realized the almost unattainable dreams of Racine by declaiming the verses almost to the point of singing them. One could say that he transcribed their very inflections to the musical staff.

### Works Untiringly

But in spite of all this almost scientific work, he did not neglect his more difficult practical work. In fact, he increased that and permitted little rest for himself or others. Evidently the demon within him was urging him on, now that the goal was nearer. He is inspired. He sings, yells, rises at night to pound the harpsichord while in the divine throes of inspiration. But in the meantime, he hires a theatre, orders the preparation of another, signs contracts, hires artists, discusses libretti, directs rehearsals more furiously than ever. He excites himself so much that he makes himself ill. When he is well again, he must improvise a spectacle as a kind of purge, but he produces it by sewing together some of his most successful intermezzi. The entire French theatre revolves about him: from Molière and Corneille the

younger to Quinault, his favorite librettist and victim of his volcanic temper. It was only after his first success that he finally settled down to work on the new operas. He called them *tragédies lyriques*. If you examine them you will find the Florentine melodrama with more than enough recitative, and that of first importance. He was like a Peri who arrived eighty years late, with all the harmonic baggage and instrumental technique which had accumulated in the meantime; with more theatre experience; with a desire to adhere to the French, not the Italian, spirit and to please the Court of the King, not the Casa Medici.

Every year from 1673 onward saw a new "lyric tragedy" by Lully. The first were *Cadmus et Hermione* in which one can find a certain rigidity in the recitatives; and *Alceste* and *Thésée* which, despite their greater accuracy in the instrumental parts, show little improvement over the first and can be catalogued as belonging to the "first Lullian period". In January, 1676, came *Alys*, which the king declared he preferred even to the operas that followed it and therefore became known as the "King's opera". The recitative was richer and more spontaneous. *Isis*, the following year, was notable for the beauty and importance of its instrumental parts. But *Psyche*, *Bellerophon*, *Proserpine*, *Persée*, and *Phaëton* (this last was called the "people's opera") were the perfectly balanced operas. For the *recitativo secco*, accompanied recitative was substituted, each time more elaborately decorated. The airs, overtures, ballets, all that contributed to the richness of the spectacle were now an integral part of the action. The heights of popular success were reached with *Phaëton*. *Amadis*, which followed it in 1684, was called "the difficult opera". *Roland* and *Armide*, the last of Lully's operas, were proclaimed incomparable masterpieces.

### The Influence of His Operas

It was not the intention here to make a list of Lully's operas, but none of them could rightly be overlooked because their historical value is immense. They established the basis for French tradition for at least a century; they served as models for the German operas of Keiser and Telemann (that is, of the Hamburg school) and the English operas of Purcell. The forms of their *sinfonie* (overtures) made their influence felt even in Italy, on the sonata, which was then being developed.

The work of Lully was not limited to the theatre. It extended to some notable religious



music also. But this is not the place to write of that.

In 1686 another "tragédie", *Achille*, was being prepared for the coming carnival. But Lully, while directing it, accidentally struck himself on the foot with that same stick we already know about. An open wound, infection, Molièrian doctors, quacks; then gangrene. Lully died March 22, 1687.

But listen to this final tale! The father confessor asked of him some sign of repentance and asked him as an act of faith to destroy at least the work he was completing. Lully consented and the bundle of music sheets ended in flames. The scrupulous priest then gave him absolution.

"O Battista," asked a devoted friend shortly afterward, "why did you sacrifice your last sublime opera?"

The dying man answered between spasms of pain:

"Calm yourself, my friend. I have another copy."

Last year was the 250th anniversary of Lully's death. When one considers the magnificent results of his genius, it is no longer possible to maintain the severe attitude towards that French king — who deprived

French composers of the right to produce operas for the theatre — which at first his partisan decree aroused. At the same time consider whether this Italian who shut the door in the face of artists from his own country does not also deserve some leniency. After all, the name Italy meant very little in his time and serving the King and serving His Serene Highness or His Holiness made little difference to this Florentine.

And then, what harm did it do Italian artists not to have been able to bring that exquisite Italian flower, the melodrama, marvelously pure and perfect, to a land where it could not have thrived anyway? Lully would not permit Italian artists to enter France while he lived but let us suppose that, after him, France miraculously became disposed to welcome them: should we be grateful to him or still nurse a grudge against him? An answer to this cannot be given until after we have examined his major works. Those are his defense and the defendant has the right to the last word of any trial.

And after such a defense, I believe few judges will still maintain their severe attitude. Most of them will willingly pardon him every human weakness.

## DEBUSSY'S PIANO PRELUDES . . . .

Peter Hugh Reed

**P**ERHAPS NO MUSICIAN HAS ENTERED MORE into a realm suggestive of the mysterious and the intangible than Debussy.

His addiction to solitude, to the lone contemplation of his own creative world of thought and feeling, his avoidance of discussions with his contemporaries of the ideas of his time as well as of the future, unquestionably permitted the fullest development of his own aesthetic predilections and of his artistic individuality.

Debussy was of an introspective turn of mind. The freedom of his form, the sensuous beauty of his harmonic subtleties, his emotional reticence place him at once beyond the objectivity of universal feeling and the anguish of passion of ordinary human emotions. Combined with his reticence of

feeling, however, is a necromantic power both personal and arresting. There is in his music a distillation of the sensibilities, a refinement of all sensation, which distinguishes it from all other music. He has had his imitators, but none who has advanced his idioms and ideas; and it may be truthfully said that it is unlikely that anyone will ever be able to do this. For this reason, one is tempted to say, the supremacy of his individuality remains unchallengeable.

Debussy's disparagers claim he is lacking in humanity, that he is unreal, intangible, and that his music does not prove anything. True, Debussy is no realist. It is a well-known fact, for example, that he never visited Spain but once, and that was to San Sebastian, just over the border, where he

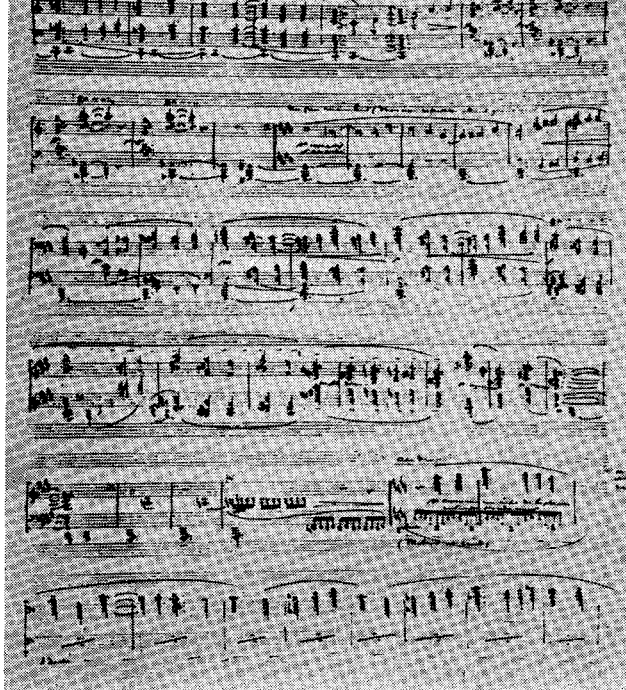
stayed only a few hours, just long enough to see a bull fight. Yet he was able to convey the color and mood of that country in a remarkable manner, as in his orchestral suite *Iberia*, and many piano pieces, among which may be cited the third prelude in his Second Book, *La Puerta del Vino*, which is the more remarkable in its picturesque qualities by reason of the fact that it was inspired simply by a postcard which the composer received from de Falla bearing a picture of the gate of the Alhambra which owns the name given to the prelude. What matter that Debussy dreamed his nature pictures in his home in Paris and did not experience them; the imaginative person does not need to travel to enlarge his horizon. The imaginative artist often possesses a sixth sense, a divination of people and things. Debussy was such an artist.

As Oscar Thompson, in his book, *Debussy, Man and Artist*\*, says in speaking of his piano preludes: "Theirs is a new sort of realism, in which there is a certain clairaudient as well as clairvoyant seizure of the most delicate sensations in Nature; but a realism directed inward, instead of outward, illustrative by suggestion rather than frank description, and devoid of palpable imitation or intent of reproduction." He believes that some of the preludes may have been composed first and the titles added afterward.

The impressionistic qualities of Debussy's music are as saliently set forth in his two books of piano preludes as anywhere. It has been said that the composer needed few instruments to express his harmonic subtlety, and that a single instrument sufficed to prove his marvelous gift. Certainly his preludes would tend to prove this. There is no question that his piano works reveal his extraordinary talent as a colorist and his equally unusual sensitivity to aural beauties of a highly subtle nature. The preludes, Mr. Thompson has stated, are "the results of much experimentation in the subtleties of pianoforte resonance."

Debussy's piano writing may be said to stem from that of the famous 18th-century clavecinists, Couperin and Rameau. Like theirs, his music is the expression of the true Gallic genius. Like those early masters, "he has a soul sensitive to the minutest harmonic vibrations. Like them, he has the sense of the picturesque, the love of delicate polyphony, and a mode of expression varied in accordance with the inner direction of his feelings and not with the strict precepts of

\* Dodd, Mead and Co. 1937.



First Page Mss. "La Cathedrale engloutie"

'development' (Jean-Aubry). Like their music, his contains no philosophical or metaphysical implication.

There have been numerous attempts to write program notes to Debussy's piano preludes. In his book, *French Piano Music*\*, Alfred Cortot gives a brief analysis of these pieces, and since he is one of the composer's chief champions, we will quote him in part.

#### *The Preludes, First Book:*

1. *Danseuses de Delphes*. Greek maidens dancing before a temple "heavy with the fragrant rising spirals of holy incense." Cortot believes the dancers move back and forth, "grave and silent, to the slow rhythm of harps, timbrels, and flutes." The accredited source of inspiration for this prelude, says Thompson, is three sculptured bacchantes on top of a pillar found in the Louvre.

2. *Voiles*. This title is often translated "veils," but French authorities agree that it is "sails." Cortot feels it conveys a picture of boats lying at anchor in a "shining port." Idly fluttering sails, "and on the breeze which stirs them sweeps the flight of a white wing over the crooning sea" towards the light of the setting sun.

3. *La Vent dans la plaine*. A breeze over the plain stirring the short grasses, the brushes and the hedges: "now and then in the young glory of the morning the growing corn bows . . . before a fiercer gust."

\* Oxford University Press. 1932.



4. *Les sons et les parfums tournent dans l'air du soir* (Sounds and perfumes drift in evening air). An epigraph from Baudelaire transcribed into music that conveys the "languid distress of the dying day." The air's caress is filled with perfumes, and "the confused vibrations in the atmosphere are gathered up by the advancing night . . ."

5. *Les collines d'Anacapri*. "A glimpse of the hills around Naples bathed in sunlight," the vivid rhythm of a tarantella . . . a popular refrain . . . an amorous melody vibrating in the morning brightness. It is a dream miniature of the magic island of Capri off the Neapolitan coast.

6. *Des pas sur la neige* (Footfalls in the snow). "A melancholy ice-bound landscape." Comments Cortot, the sound of "footprints linger still when the absent friend has gone, and each one awakens the sad memory of a joy no more."

7. *Ce qu'a vu le vent de l'Ouest* (What the West Wind saw). "The fearful vision of a hurricane . . . cries of agony . . . thrown back by the waves."

8. *La Fille aux cheveux de lin* (The Maid with flaxen hair). A paraphrase of a Scottish song by the French poet, de Lisle, "singing the charm and sweetness of his distant love, 'sitting all among the flowering lucern-grass . . .'"

9. *Sérénade interrompue*. Reminiscent of *Iberia*, this piece concerns a Spanish lover who is interrupted in his songs by noisy students and unexpected sounds, "a mocking fantasy in the manner of Goya . . ."

10. *La Cathédrale engloutie* (The Engulfed Cathedral). Thompson calls this the most mystic of the preludes. It is unquestionably one of the most popular. It is based upon the old Breton legend that Lalo used for his opera *Le Roi d'Ys*. It is said that sometimes in the bright morning light, when the sea is clear and calm, the Cathedral of Ys rises from the waves with its bells tolling and its priests solemnly intoning, then the mirage sinks again below the sea to resume its enchanted sleep.

11. *Le Danse de Puck*. "In whimsical swiftness and airy mockery, this quicksilver spirit from Shakespeare flits about in play . . . then in a flash is gone."

12. *Minstrels*. "This is a witty and jocular picture of the atmosphere of the music hall." It has been suggested that Debussy had in mind a pair of American black-faced comedians.

#### *The Preludes, Second Book:*

The twelve preludes of the Second Book occupied Debussy from 1910 to 1913. They

were published in the latter year. Not considered as uniform a group as those of the First Book, the composition of many of them, according to Cortot, "seems to have been initially stimulated by the fortuitous charm of a musical phrase to which a subject was fitted afterwards, rather than by the actual sensation that the music was to suggest." The composer is said to have expressed reluctance about having these pieces played as a group.

1. *Brouillards*. "A mist of tone hanging in confused tonalities . . ." Thompson calls this prelude a Whistlerian sketch, and says it is one of the compositions "pointed to as foreshadowing the polytonality to come." It has never been recorded.

2. *Feuilles mortes* (Dead Leaves). Dead leaves fluttering and lightly spinning, falling quietly to rest upon the ground.

3. *La Puerta del Vino*. Here, says Cortot, "is a brilliantly colored picture of a noisy quarter in a Spanish town, a low tavern where muleteers loiter . . ." A fascinating composition, showing Debussy's great imaginative fertility.

4. *Les fées sont d'exquises danseuses* (The fairies are exquisite dancers). "Expressed in the exquisite flash of gossamer virtuosity . . ." (Cortot).

5. *Bruyères*. A woodland romance, with harmonic suggestions of light and shade.

6. *General Lavine—eccentric*. The general was a puppet who appeared at the Folies-Bergère, with a coat too large and a gaping mouth with a set smile. His ungainliness and his mishaps are illustrated by Debussy in the music. Again the rhythm here suggests the influence of the American cakewalk, as in *Minstrels*.

7. *La Terrasse des Audiences au clair de lune*. The cryptic title of this piece is said to have been inspired by a letter from India that appeared in a Parisian newspaper. Its ceremonious charm is "like the flowery grace of certain Chinese legends" (Cortot). There is a suggestion of the old French melody *Au clair de la lune*, etherialized by harmonic sevenths.

8. *Ondine*. The water nymph is seen "in shy nudity, caressed by the shining water." Here is a delicate and alluring water color.

9. *Hommage à S. Pickwick, Esq. P.P.M.* D.C. Dickens character could not have been conceived in a more witty manner, says Cortot. There is an attempted comic use of *God Save the King* here, and snatches of whistling in the last page. Its Gallic irony has never appealed to English and American admirers of the character, and one English critic has termed its humor laborious.

10. *Canope*. A musical symbol of an ancient funerary urn, a lyrically restrained song of secret sadness.

11. *Les Tierces alternées* (Alternating thirds). The influence of the old clavecinists is here in its technical pattern. A play of musical style that was later to be extended in the composer's *Etudes*. This has never been recorded.

12. *Feux d'artifice* (Fireworks). A *tour de force* of impressionistic virtuosity, says Cortot. "All the enchantment of the scene is portrayed in the music, and with the painter's trick for giving his picture a touch of character, slips in a note or two of the *Mar-seillaise* in the last two or three bars."

. . .

Recordings of the first twelve preludes are more plentiful than of the second twelve. Cortot recorded the first series some seven years ago in one collection. This was announced by Victor in 1934 for early release, but for some reason the set never materialized. Perhaps it was just as well, for Victor is releasing a re-recording of the first twelve preludes\* which Cortot made this past year under more ideal circumstances than existed when his first set was made, for piano recording has advanced considerably in the intervening years.

Paderewski has recorded four of the first series, nos. 1, 2, 3 and 12. His treatment of these pieces is less subtle than Cortot's, more the exploitation of technical brilliance, but they bear testimony to his ability to evoke color from the keyboard.

Francois Gaillard, a young French pianist, has recorded four from the First Book, nos. 1, 9, 10 and 12, and two from the Second Book, nos. 8 and 9. This artist owns a nice feeling for nuance, but technically he is not as proficient as Cortot. Today, his recordings are definitely dated, since most of them were made around 1930 and 1931.

Myra Hess has recorded only the two short preludes of the First Book, *La fille aux cheveux de lin* and *Minstrels*. Her rare gift for phrasing and her exquisite touch were welcome here, but unfortunately the recording does not do justice to her sensitive artistry.

Janine Weill, another French pianist, plays nos. 8, 9, 11 and 12 from the First Book on one Decca disc. Here again the recording defeats the artist. This is not a disc that we can recommend.

\*This set (M-480) will be issued in September in a special European supplementary list which the Editor is now compiling for Victor.

George Copeland, who has specialized in Debussy's piano music for many years, is represented by no. 10 from the First Book, and nos. 3, 5, 6, 7, 8 and 10 from the Second Book. His lucid precision fits *La cathédral engloutie* no better than does Rubinstein's more plangent dramatic style. Walter Gieseking has given us the most cherishable recording of this piece, unfortunately divided on a ten-inch disc; next to his stands Cortot's performance, more satisfactorily recorded on one side of a twelve-inch disc. Copeland's performances of the pieces from the Second Book remain unchallenged. Neither Gaillard nor Erdman realizes the shimmering elegance of *Ondine*, nor does Carmen Guilbert, in her recording of *Bruyères*, equal Copeland's intimacy of style.

The desirable recordings, then, of the First Book, in our estimation, would be the new set of Alfred Cortot, with the exception of the tenth prelude, which we prefer in the performance of Walter Gieseking.

Those of the Second Book would be represented by George Copeland in six instances: Nos. 5 and 6 (Victor disc 1644), 8 and 10 (Victor disc 1643), and 7 coupled with no. 10 of the First Book (Victor disc 7962). No. 3, *La Puerta del Vino*, was recently issued, coupled with *Voiles* from the First Book (Victor 14904). This last disc, as a recorded performance is preferable to the one of Franz Josef Hirt.

Hirt and Erdmann, two German pianists, have recorded a number of the preludes, but none of these is especially significant from the standpoint of performance or recording. Hirt's performance of *Feuilles Mortes* is the only one available, however (Polydor 95-205); it is coupled with *Minstrels*. Gaillard's performance of *Pickwick* is also the only one available (Odeon 166316); it is coupled with *Ondine*.

Marcel Ciampi has made the best recording of *Feux d'artifice*, coupled with Liszt's *Hungarian Rhapsody No. 11* (French Columbia LFX 248), although Mlle. de Valmalète's performance on an old Polydor record was creditable.

At the present time, it will be observed, duplications in the recordings from the Second Book are unavoidable, but perhaps in the near future (your guess as to when is as good as ours) the Second Book may, like the first, be completely recorded. Let us hope that either Cortot or Copeland is entrusted with the job.



# MOZART'S "PRAGUE" SYMPHONY

NATHAN BRODER

## Some Notes and a Review

THE CURRENT POPULARITY OF MOZART with record-buyers has had the practical result of stimulating the resuscitation and perpetuation in wax of many of that master's works that were hitherto known only to a handful of specialists. It is true that a few of those works could have been left sleeping with no great loss to the world of music; but most of them have been found richly rewarding. There are still a number of fine compositions by Mozart unrecorded or available only in obsolete recordings; and if the musical public remains in its present frame of mind with respect to the composer, we may look forward to the happy prospect of hearing them, in modern recordings, in the near future. One of these works, formerly obtainable only by importing an old European pressing, arrives this month with Victor's album of the "*Prague*" Symphony\*. This is undoubtedly one of Mozart's finest symphonies: it has long been ranked by authorities with the three great masterpieces in that form of 1788—the E flat, the G minor, and the "Jupiter". While the present symphony has not been completely neglected in the concert hall—it has been played in New York by several conductors in recent years—this is the first opportunity American record-collectors have had to acquire it.

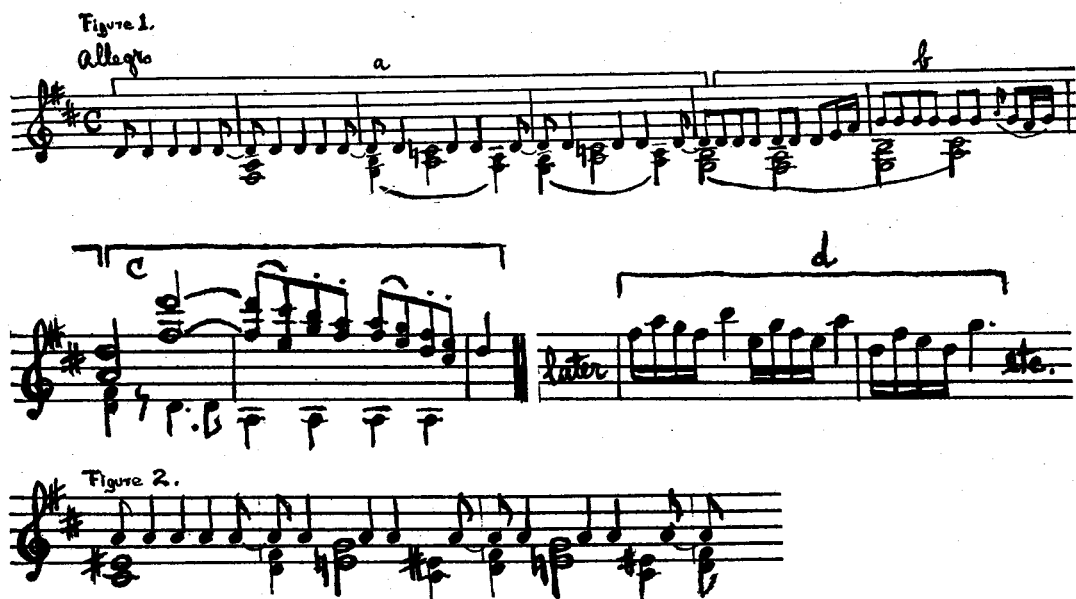
The *Symphony in D major*, K.504 was written Dec. 6, 1786 in Vienna and first performed the following month in Prague. It comes, therefore, between *Figaro* and *Don Giovanni*, and is a product of one of the most fruitful periods in that extraordinarily productive final decade of Mozart's brief career—a decade in which masterpiece after masterpiece in every form flowed from his

incredible brain. In the richness of its thematic material, in the resourcefulness and finish of its workmanship, the composition reflects Mozart's genius at its highest.

We shall not attempt to describe the symphony in detail here; we should like instead to point out one or two unusual aspects of its form—unusual because they run contrary to the ordinary conception of the form of the so-called "classical" symphony.

The first movement, like that of the "*Linz*" Symphony (K.425) and the *E flat Symphony* (K.543), begins with an extended and grave introduction, ending, like most classical introductions, squarely and firmly on the dominant of the principal key. The main body of the movement is in sonata form, but with some very interesting divagations from the standard sonata form. Instead of presenting two contrasted themes, both of which are to be drawn upon for development, Mozart offers as his first subject a whole plexus of themes (see Fig. 1; *c* is almost exactly the same as one of the themes in the first movement of the "Jupiter"), containing all the melodic material to be used in the working-out section. There is indeed a second subject, but it appears only in the exposition and recapitulation. But before the second subject is introduced, *a* and *b* of the first are repeated in the dominant and already varied—notice the striking effect achieved by the E sharp of the second violins (Fig. 2). In the development section *a*, *b*, *c*, and *d* are extended, combined, and set off against each other with a bewildering variety of effects. Towards the end of this section *a* and *b* (with *c*) return in the same form as in the exposition and we feel that the recapitulation has begun, but, strangely enough, in the dominant key. In another moment, however, we find we have been deluded, for the music proceeds to modulate over a pedal-point back to the real recapitulation in D major. Mo-

\* MOZART: *Symphony in D major "Prague"*, K.504; played by Vienna Philharmonic Orchestra, direction Bruno Walter. Victor set M-457, 3 discs, price \$5.



zart has employed here the "false recapitulation", a favorite device which he borrowed from Haydn.

The lovely *Andante*, in G major, is also in sonata form. Here again there is a false recapitulation, but this time we are forewarned and our doubts are confirmed by the key—that of the sub-median. After a transition marked by an exquisite dialogue between oboes and bassoons, the true recapitulation enters.

The symphony lacks a minuet, no one knows why. The sprightly finale is in sonata form too, and in construction very like the first movement. Again the development is based entirely on the first subject, a gayly leaping motive that appeared in *Figaro* (duet between Susanna and Cherubino in the second act). This movement is remarkable for the masterly use of the wind-instruments, which frequently engage in lively dialogues, as a group, with the strings, and also with each other. The development section begins with passages in which the whole orchestra is pitted against the delicate timbres of flutes and oboes. After a while the principal theme returns in the tonic key, and we settle back comfortably to enjoy a repetition of the opening section; but instead of proceeding as in the exposition, this theme is followed by those juxtapositions between *tutti* on the one hand and flutes and oboes on the other which we heard in the development. Has Mozart fooled us again? It is only when the second subject arrives, in the tonic key, that we are reassured: he has not; we are indeed in the recapitulation, but a most unconventional one!

The performance by Bruno Walter and the Vienna Philharmonic is a good one. To our mind, the only drawback of this set is the excessive reverberation that has been noticed in some previous recordings by this orchestra. Here it is particularly distressing because it is audible not only at sharp chords but also in solo passages in the winds. For example, the tone of the bassoons, which have such a delightful part in the second subject of the first movement, is badly blurred. There are a few passages where a lack of unanimity among the players is evident; but I have noticed at concerts that Walter seems to concentrate on penetrating to the heart of a phrase, letting mere precision take care of itself. From the interpretative point of view the album represents, on the whole, a fine reading. The drama of the first movement, the lyricism of the second, and the humor of the third are all clearly set forth.\*\*

\*\*The notes furnished with the set contain some interesting statements. We read, regarding the end of the introduction to the first movement: "... the wandering figures given to the strings, as well as the pause, *piano*, on the harmonically unsatisfying dominant, indicate a somewhat tentative attitude." With respect to the absence of a minuet: "As a matter of fact, in Mozart's own time there were protests from the musical *intelligentsia* ... against the employment of the minuet; it was not sufficiently serious, it was vulgar, it was gay, it disturbed the line and mood of the music." This, we feel sure, will be news to many of our readers, as it is to us. But it is not the only original remark made by our author. Here is another, concerning the third movement: "It is a rondo, based on three clearly stated themes, and developed with a high degree of brilliance."

# OVERTONES

SUBSCRIPTIONS FOR THE SIXTH VOLUME OF the Hugo Wolf Society are now being taken. The volume contains six 12-inch discs with the following songs:

*Der Feuerreiter*, and *Gesellenlied* (Helge Roswaenge); *Mignon I*, and *Mignon II* (Marta Fuchs); *An den Schlaf, Lebewohl, Ach im Maien war's*, and *Herz, Verzage nicht geschwind* (Karl Erb); *Neue Liebe*, and *Storchenbotschaft* (Marta Fuchs); *Dereinst, dereinst, Alle gingen, Herz, zuh Ruh, Tief im Herzen trag' ich Pein, Zur Ruh and Komm, O Tod* (Herbert Janssen); and *Wiegenlied* (Tiana Lemnitz).

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The Prisca Quartet, aided by S. Meincke, have recorded for Polydor Bruckner's *Quintet in F major* (discs 15165-70).

The Roma Quartet provides an interesting novelty in Corelli's *La Folia*, usually heard in an arrangement (HMV disc DB 4511).

Musicians and lovers of music have long commented on the inexhaustibility of Mozart's genius. We might, if we were less grateful for the recordings of his works than we are, comment on the inexhaustibility of the Mozart recordings. The latest include: the *Sonata in B flat*, K. 454, for violin and piano, played by Denise Sorina and Magda Tagliafero (English Columbia DX 856-7), and the *Sonata in C major*, K. 330, for piano (three sides), and the *Romance in A flat*, K. Anh. 205, both played by Edwin Fischer (HMV discs DB 3424-25).

Schnabel, turning his attentions to Bach, records the composer's *Toccata in C minor* (HMV DA 1613-14).

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Telefunken lists a new recording of Schubert's delightful *Fifth Symphony* (discs E-2516-18). It is played by the Berlin Philharmonic Orchestra, direction Hans von Benda. The same concern also lists a new recording, made by Mengelberg and the Concertgebouw Orchestra, of Franck's *Psyche* from the suite *Psyche and Eros* (SK-2463).

Jean Francaix, the highly talented young French pianist, a pupil of Nadia Boulanger, is represented by an irresistible *Concertino*, for piano and orchestra, Telefunken disc E2175. We highly recommend this disc to our readers. Victor early in the Fall will be listing the composer's *Concerto* for piano in a special HMV list that the editor is compiling for the company at this time.

Karl Schmitt-Walter, a baritone, has made some attractive lieder recordings for Telefunken, among which will be found (disc A2440) Wolf's *Der Gärtner* and *Auf einer Wanderung*; (disc A1919) Schumann's *Stille Tränen* and *Mondnacht*; (disc A2178) Grieg's *Eros*, Wolf's *Gesang Weyla's* and Schubert's *Wanderer's Nachtlied*.

Another recording of Telefunken's that we can recommend is that of Couperin's *Concert in the Theatre Style*, once recorded by HMV by Cortot with orchestra. The Telefunken recording is played by the Wiesbadener Collegium Musicum, direction E. Weyns.

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At long last, we have a recording of Rimsky-Korsakow's delectable *Coq d'Or Suite*. It is played by the London Symphony Orchestra, direction of Eugene Goossens (HMV C3013-15). If our voice can be heard, and we must admit it's loud enough, this recording will be recommended for an early release by Victor.

"Our Tommy", as the English call Sir Thomas Beecham, might be similarly christened by his record admirers, for surely the work he has done on records remains among the most treasurable. "Our Tommy" has made another Haydn symphony, this time No. 93 in D major, one of the famous twelve written for the London impresario, Salomon. This set will, of course, appear on an early domestic Columbia release.

The Boyd Neel String Orchestra has recorded Dvorak's *Serenade for Strings* (English Decca X214-217).

• •

The complete recording of Mozart's *Magic Flute* has been brought forward in England, where the critical comment is most favorable. The cast lists Tiana Lemnitz as Pamina, Erna Berger as Queen of the Night, Helge Roswaenge as Tamino, Gerhard Hüsch as Papageno, and Wilhelm Strienz as Sarastro. The recording occupies eighteen and a half records. This is a Mozart Opera Society issue.



# THE LATEST N. B. C. STRING SMPHONY SET\*

PAUL GIRARD

**T**HIS YEAR VICTOR ISSUES A SECOND album of recordings made by Dr. Frank Black and the late NBC String Symphony. In case you've forgotten, the NBC String Symphony is the program that used to be heard on Wednesday nights, one of the first and best of its kind to originate with radio. From the season of 1932-1933 until last Fall, when it was disbanded, this chamber orchestra broadcast was heard in an average of twenty-six programs a year. During that time it looked very much as if we had a permanent chamber orchestra on the National Broadcasting Company's networks, the sort of ensemble that that company could be proud to sponsor, a contribution for the serious listener that was outstanding in its field. But, despite the fact that approbation for these programs increased yearly, and that correspondents requested not only more concerts, but also a perpetuation of them on records, in the midst of the fifth season of broadcasts these programs were suddenly abandoned without apology or explanation, and this at a time when a series of recordings had actually been made and others had been arranged.

All this happened last Fall, when NBC announced the coming of Mr. Toscanini. Rumor has it that the company spent around \$600,000 for the new orchestra. The expense, we will grant you, was enormous. However, the public paid for these broadcasts with the curtailment of a number of fine broadcasts among which can be numbered the program in question.

\*NBC STRING SYMPHONY PROGRAM No. 2: *Liebeslieder Walzer* (Brahms-Hermann), *Rakastava*, Opus 14 (Sibelius), and *Sinfonietta* (Roussel); played by the NBC String Symphony, direction Frank Black. Victor set M-455, five discs, price \$7.50.

John Tasker Howard, writing in the magazine, *Cue*, last November, explained this. Said reviewer Howard: "Don't think for an instant that the cool six hundred grand represents the entire cost of this symphonic jamboree (the NBC Symphony Orchestra), or that the NBC is footing the whole bill. You and I are paying for it too, not in money, but by giving up some of the choicest programs on the air so that the NBC orchestra men will have time to render themselves fit for the exacting Toscanini.

"One of the features that has been dropped is the Wednesday night hour of the NBC String Symphony conducted by Frank Black. This series had a large audience, and it deserved it, for it was artistically one of the most honest studio-created programs on the air."

The work that Frank Black has done in behalf of good music in the five years that he has been musical director of the National Broadcasting Company deserves greater recognition than it has been given. The very founding of the NBC Symphony Orchestra can be traced to his pioneer efforts, and his excellently trained string-symphony group formed the nucleus of the larger orchestra's string section. The broadcasts of the NBC String Symphony were distinguished by many first performances of important works in America. Had the organization stayed in existence many of these things would undoubtedly have been perpetuated on Victor records.

Some of us expected to see the NBC String Symphony broadcasts re-scheduled this summer, after the programs of the NBC Symphony Orchestra were completed, but this did not happen. Inquiries brought replies that made us think that those in charge regarded all summer listeners as unsympathe-

tic to first-rate musical fare. It's the old story — listener intelligence is not only under-rated but belittled. What matter the fact that another network schedules two programs a week, similar to the NBC String Symphony ones, and not only sustains listener interest but continues to build it, despite the hot weather? What matter the fact that Victor issues a set of recordings during the hot months, reminding us and the broadcasters of one of their lost, forgotten, or what-you-will better musical programs? Protests should be registered. For radio should no longer be allowed to continue to underestimate the intelligence of its listeners. Today radio audiences do not lose interest in good music during the summer.

The need for chamber orchestral selections such as Black has offered, is a very definite one today both over the air and on records. That there is real room for improvement in the broadcasting set-up of such programs is brought out by the recordings, which were made, we understand, at NBC'S insistence in the studio. The tonal limitations of these recordings are characteristic of a great deal heard from the NBC studios. Despite the fact that the best engineers are purported to have worked on the broadcasts of the NBC Symphony Orchestra to better its reproduction, its tonal quality on the air did no more justice to Mr. Toscanini's artistry than the NBC String Symphony formerly did to Mr. Black's.

Yet, despite the lack of resonance behind the strings and the limited dynamics of the two recorded sets of the NBC String Symphony, both contain material decidedly worth owning and are worthy souvenirs of a well-remembered radio ensemble. As one reviewer stated, both albums present "some of the canniest program-making for many a day." The latest one contains three works, Sibelius' *Der Liebende*, or *Rakastava*, Roussel's *Sinfonietta*, and Brahms' *Liebeslieder Waltzes* in the string arrangement of Friedrich Hermann.

Brahms wrote his delightful and charming *Liebeslieder Waltzes* for two pianos and mixed vocal quartet in 1869. During the thirty odd years he lived in Vienna he became very fond of the Viennese waltzes, particularly those of Johann Strauss. In these pieces Brahms paid his own respects to Vienna. These Waltzes caused profound astonishment when they first appeared, for they followed the sombre *German Requiem*. The words to the waltzes are inconsequential, they do not tell a story but instead express various moods of the lover addressing his beloved. This string arrangement of the *Liebeslieder Waltzes* was always a popular selection in the programs of the NBC String Symphony, and was recorded largely by request. Although the purists may decry the arrangement, there is nevertheless much to say for it, and the loss of the voices and the more uniform quality of the strings aids rather than detracts from the vivacity of the work.

Sibelius' *Die Liebende* is a suite for strings augmented by tympani and triangle. It was composed just after Sibelius had completed his musical studies in Berlin and Vienna. The music has been called strongly national in feeling although it is rather indefinite in style; it also shows Teutonic influences. It is not the great Sibelius of the symphonies, but it is a pleasant little score. There is no program other than the titles of the various sections convey, *The Lover*, *The Lover's Walk*, and *Goodnight-Farewell*. The final section has much feeling, and Mr. Black fully brings this out. His performance is greatly preferable to the Boyd Neel one (Decca records), although he does not use the drums, but relies on the double basses to suggest the surging spirit of the tympani.

Roussel's *Sinfonietta* was written for a women's orchestra in Paris. It is a skillfully contrived work, representative of its composer, modern in spirit with piquant coloring and verve.

# EDITORIAL

■ FOR SOME TIME THE EDITORS OF THE AMERICAN MUSIC LOVER have been discussing a new format, one more attractive to the eye, and easier to read. Too, there was the problem of acquainting the music lover, seeing the magazine for the first time on the music store counter, with the fact that it was primarily a magazine dealing with recorded music. The word "Connoisseur" has been both discriminately and indiscriminately used by our correspondents for some time in describing our efforts in behalf of recorded music, but we did not seriously consider it, although we used it as a sub-head upon occasion, until a professor in the music department of a leading university suggested the bolder employment of the word.

The idea appealed to all on the staff, but the more we looked at the old cover of the magazine, the more convinced we were that the added line would burden an otherwise

well-filled cover. Finally, we decided to change the cover, to make it more attractive and more modern in spirit. This led to a number of experiments, which were all dropped as unsatisfactory. Then one day a friend suggested that we call on a leading typographer and talk over the layout of the cover with her.

Accordingly we called on Mary MacRae MacLucas of The Associated Press, regarded by many as the foremost woman typographer in this country, and discussed our problems. We spent a very pleasant evening with Miss MacLucas at her home, and submitted our ideas. Her suggestions not only embraced alterations in type for the cover, but included the contents of the whole book. From stem to stern she suggested renovations which were in every way an improvement over the old format. Some of these suggestions were carried out in the July issue, but the whole change in layout could not be brought about until August, when the new cover was available. In the past month we have had a number of complimentary letters on the changes, for which we are thankful and of which we are modestly proud. We feel certain that our readers will

## What are the Ten Best Lieder Records?

For the two lists, submitted before September 1st, of the ten best 10-inch German Lieder discs, we will give the following prizes:

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Lists must be typewritten on one side of a sheet of paper only. Comments on the choice of material will be acceptable, and may well be considered in the distribution of the prizes.

No lists mailed after August 31st will be considered.

All lists must be accompanied by the coupon below, properly filled out. Prizes will be distributed in September and winners announced in the October issue.

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like the new format, and will consider it a definite improvement over the old one. Incidentally, in adopting a new cover, we have decided to print it in a different color each month.

Although the format of the magazine is considerably altered, the editorial policies and type of material printed will not be radically changed. In spirit the magazine will remain much the same. Articles of interest to the record collector on music and subjects pertaining to the phonograph will be featured, and the same frank, honest survey of the new records will be pursued. As in the past, new writers will be encouraged, and their individual opinions will neither be altered nor deleted. The best of those who have written for us in the past will also be invited to contribute new material.

The editors are happy to state that there are a number of interesting articles on hand for future issues, and that these articles embrace many new and formerly unexplored subjects. Mr. V. G. Brewsagh, who did the excellent article for us on the harpsichord, has written one on the piano music of Brahms, and is preparing several others on other recorded piano music; Mrs. Jean Sinclair Buchanan, the pianist, has prepared an article for us on Arnold Dolmetsch and his contribution to music; Mr. Philip Barr, who contributed two excellent articles in past issues, *Beethoven's Missa Solemnis* and *The Permanent Chopin*, has written one on Berlioz, which he calls *The Rising Star of Berlioz*; Miss Marion Bauer, the American composer, has contributed an article on *Choral Music in America*, and Moses Smith, the music critic on the Boston Evening Transcript, has contributed an article on *18th Century Music for Entertainment*. Besides these there will appear such articles as *Chalapien's Recorded Repertory*, by Philip Miller; *Mozart's Piano Concertos* and *Monteverdi and his Madrigals* by the editor, and *Operatic Gestures* by Enzo Archetti. Some of these articles are the direct result of reader suggestion. If other readers have suggestions, we would be happy to consider them; and, as always, if readers desire to criticize us we would very much like to know about it.

The autographed photographs will continue to be published monthly. Attention is called to the new and more artistic finish that is being given these pictures. The interest in them seems to be confined to contemporary artists, and more particularly to those who have contributed outstandingly to the phonograph. However, excursions into

the past will be made, and also efforts to procure photographs of leading composers.

## Correspondence

*To the Editor of The American Music Lover.*

Dear Mr. Reed:

The June and July issues of your publication have been of great interest to me, mainly for the articles by Mr. Fletcher and Mr. Girard in the former issue and your own contribution on needles in the latter.

The description of "How the Philharmonic is Broadcast" although substantially non-technical, is of interest to technicians over here, for very few accurate expositions of American balance and control technique are available in this country.

Adverting to Mr. Richmond Seay's suggestion, in his letter in the July issue, that engineers are concerned more with scientific considerations than with the musical and artistic results, I would point out that this condition must always be so in order to get musical results at all with the system, but I would add that the more enlightened sound engineers of today realize that in the recording and reproduction of sounds that have artistic content, the ear is the final arbiter. As my friend Dr. L. E. C. Hughes has said, "the engineer's job is to bring the sound systems up to the maximum level of efficiency permitted by economy, and hand them over to those who accept the responsibility, artistic or otherwise, of operating them. He must understand what is required of the systems, and the aesthetic consequences of defects in their working . . . . Although the engineer cannot be held responsible for the uses to which sound reproducing systems are put, it is advantageous for him to have some artistic insight, if only for recognizing their deficiencies."

In England the monitoring or control of important musical broadcasts is in the hands of a technically trained musician, who follows the performance with a complete musical score and he operates the control panel himself, *i. e.*, a manually-operated volume or gain control is manipulated in accordance with his observations of the readings of a so-called programme meter calibrated in decibels.

To those who would like to study English methods in detail I recommend a series of articles by Mr. Harry Ellingham, late of the B. B. C., entitled "Wireless Transmission of

(Continued on Page 150)



# Record Notes and Reviews

## Orchestra

BEETHOVEN: *Egmont Overture*, Opus 84; played by the Vienna Philharmonic Orchestra, direction Felix Weingartner. Columbia disc No. 65195D, price \$1.50.

■ The long series of recordings that Weingartner has made with the Vienna Philharmonic Orchestra is coming to a close, since the conductor is now in London. Perhaps the long series of auspicious recordings made by other conductors with this famous organization, one of the oldest in Europe, is also finished. Who can tell, for the ways of Vienna have changed in the past few months, and the present political set-up has been none too kindly toward art in Germany, so why should it be here? Weingartner's series of recordings with this orchestra has improved as time went on; the excessive reverberation of the first ones, for example, is not apparent here. But the sense of spaciousness behind the orchestra is still apparent, and this, in our estimation, is a definite asset.

Weingartner gives us a fine reading of this music, a reading characterized by carefully regulated emphasis and fine building towards its noble peroration of rejoicing. Beethoven wrote his incidental music to Goethe's *Egmont* in 1810. The score was commissioned by Hartl, manager of the Court theatres at Vienna. The overture outlines the story of the play, which concerns the struggle between personal freedom and liberalism as represented by *Egmont*, and tyranny as represented by the fanatical emissary of the King of Spain during the Spanish rule of the Netherlands. *Egmont* was charged with treason and executed by the tyrant. Beethoven, with his love of independence, was undoubtedly drawn to this national hero, whom Goethe immortalized in his tragedy. In his overture the composer gives us at first the lamentations of the suppressed people, angry and aroused by their hero. *Egmont's* "aspirations, his failure, and his ultimate victory in death," is powerfully portrayed in this music.

The last recording we had of this overture was made by Furtwängler and the Berlin Philharmonic Orchestra. It was a remarkable reading, but one in which the spirit of the music was not forward enough; the conductor's over stressing of detail circumvented the spontaneity required for a truly great performance, and the recording itself was not entirely first-rate. One of the best recordings of this work was made by Julius Prüwer for Polydor at least eight years ago, and despite its dated reproduction his reading still remains a remarkable one. One wonders what has become of this conductor in recent years.

Two recordings of this overture were made by Mengelberg, one with his own Amsterdam orchestra and the other with the New York Philharmonic. Of the two, the first was more vivid in reproduction, and a highly prized recording in its day. Made at a time when bass was widely exploited in reproduction, it does not compare favorably with Weingartner's version, although it can be said the Dutch conductor extracted more drama from the score. —P. H. R.

FRANCK: *Andante from Grand pièce symphonique* (arr. O'Connell); TSCAIKOWSKI: *Solitude*; played by the Philadelphia Orchestra, Leopold Stokowski, conductor. Victor disc, No. 14947, price \$2.00.

■ With his predilection for transcriptions it is not surprising to find Stokowski adding two more to his list, one of his own, and one made by Charles O'Connell of the Victor Company. Of the two, Mr. O'Connell's is by far the more attractive. Like Dr. Stokowski, Mr. O'Connell won his spurs as an organist, and naturally turns to the organ composer, César Franck, for his inspiration. Treated in a dignified and skillful manner the music loses nothing of its character. The *Grand pièce symphonique* was, according to Vincent d'Indy, the first of the modern "symphonies" for organ — that is, sonatas conceived for the various timbres possible to that instrument. The *Andante* is perhaps its most attractive movement, in a sustained re-

ligious mood, and it is here recorded for the first time.

Less can be said for the transcription of the Tchaikowsky song, *Solitude*, which is his Op. 73, No. 6. The text is the heart-cry of a lonely girl who sits by the window gazing into the moonlit night and listening to the rustling of the poplar branches. Deserted, she asks only that she be remembered in a prayer. This is, of course, sentimental enough — but somehow that sort of thing seems to be effective in the Russian language, and given a good singer, can be rather overwhelming. Played as it is here with the utmost suavity and at the same time with every drop of heartache rung out of it, it makes an unhappy contrast to the serenity of the Franck. The recording, of course, is excellent. —P. M.

. . .

HAYDN: *Symphony No. 88 in G major* (old B. & H. No. 13); played by the NBC Symphony Orchestra, direction of Arturo Toscanini. Victor set M-454, three discs, price \$6.50.

■ The same shallowness of tone noted behind this orchestra in its broadcasts last winter is present here. There is an unpleasant sharpness to the strings in the loud passages, and a general lack of room resonance, which in recording gives the roundness and depth essential for reality of reproduction. This is particularly noticeable in the first movement and the menuetto; but the slow movement and the finale fare better. A comparison between this set and an earlier one of this symphony, made by Clemens Krauss and the Vienna Philharmonic Orchestra (Victor discs 4189-91), places this new one as far as recording is concerned in an unfavorable light. Actually the earlier recording, made seven or more years ago, sounds to better advantage, despite the fact that its range of highs is smaller.

The recordings that Toscanini has made with the New York Philharmonic and with the BBC Symphony Orchestra are greatly preferable from the standpoint of tonal quality. The reproduction here owns none of the richness and tonal resonance to be found in the Victor recordings of the Philadelphia, the New York Philharmonic, the Boston or the Minneapolis Symphony Orchestras. The question has been raised: why did Victor record the NBC Symphony Orchestra in Studio 8H, the place from which the broadcasts originated? As we understand it, Victor did not have the say in this

matter; the National Broadcasting Company, it appears, did not wish the orchestra recorded elsewhere. Of course, the genius of Toscanini is here, and the magic of his unmatched playing. It is a lamentable state of affairs, however, when Toscanini, the greatest living genius of the orchestra, is not represented with a recording quality of tone equal to that accorded to Stokowski, Koussevitzky, Ormandy, Beecham, Walter and many others. None of his recordings does him full justice.

One prominent fault of the recording has to do with the broadcast set-up: the brasses are definitely out of focus and often when merely accompanying upset the general balance by being too obtrusive.

In part, the fault lies with the Italian maestro, whose interest in recording has never been as highly developed as that of those other conductors. Were Toscanini more familiar with the resources of modern recording we feel certain that the National Broadcasting Company would not be permitted to represent his genius in this manner.

This is one of Haydn's most skillfully contrived symphonies. As Tovey says, the "inventiveness is nowhere higher and its economy nowhere more remarkable." We rejoiced that Toscanini chose to play it last winter, and we rejoice anew that he selected it as one of the few items he arranged to record. For Haydn is shamefully neglected today, and it may be that some purchasing this as a first Haydn set will be aroused to investigate Haydn's rich humanity and fine good humor, as illustrated in his other symphonies. Perhaps no works repay familiarity and study as Haydn's symphonies. As a matter of fact Haydn and Mozart deserve to be considered side by side. Let us recommend to our readers at this point Tovey's chapters on Haydn in his *Essays in Musical Analysis, Volume 1* (an expensive book, but worth every penny that's charged, in our estimation). Says Tovey, "the mutual influence of Haydn and Mozart is one of the well-known wonders of musical history; and the paradox of it is that while its effect on Mozart was to concentrate his style and strengthen his symmetry, the effect on Haydn was to set him free . . ."

Those who have become familiar with this work through Krauss' earlier recording will find that although he gave us a friendly, not unrounded performance, he hardly realized the essential spirit of it. There is a lack of precision, in the first and last move-

ments that hardly does justice to the thematic material, to say nothing of its treatment. Toscanini has the gift of outlining a theme so that it remains in our minds and is still identifiable, even when altered, in the development that follows. The lovely theme of the slow movement is dignified by his slower tempo, and the cheerful and jocular minuet is played with appropriate zest. But the last word is not said until the final *allegro con spirito*. As Tovey has said of the presto of the *Military Symphony*, it begins with a theme "which we are apt to take for a kitten until Haydn shows that it is a promising young tiger." The fugal, imitative effects that the composer likes to introduce in his sprightly finales give them piquancy and gusto. Toscanini plays this last movement unforgettably.

—P. H. R.

. . .

MOZART: *Symphony No. 29, in A major, K. 201*; played by the London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia Set No. 333, 3 discs, price \$5.

■ This altogether delightful work was written in 1774, when Mozart was eighteen, probably soon after the completion of the "little" G minor symphony (K.183), recently issued by Columbia. Unlike that composition, this symphony is joyful in spirit; its melodies are blithe and carefree, its form, instrumentation, and workmanship already considerably advanced, despite the youth of the composer. There are many early works of Mozart whose interest is chiefly historical, but this is not one of them: it is a composition that should be thoroughly enjoyed by all music lovers.

Sir Thomas conducts it with his customary zest and authority, and the recording is full and clear.

—N. B.

. . .

ROSSINI: *William Tell—Overture*; played by the Boston 'Pops' Orchestra, direction Arthur Fiedler. Victor set M-456, two ten-inch discs, price \$2.50.

OLD TIMER'S NIGHT AT THE 'POPS' (Arr. M. L. Lake); Boston 'Pops' Orchestra, direction Arthur Fiedler. Victor disc 4395, 10-inch, price \$1.00.

■ Victor has long needed a good recording of Rossini's popular *William Tell Overture*, and here it is played with unremitting vigor and forthrightness, and vitally recorded. Fiedler's direction is less definitive than Beecham's, but it is nonetheless valid.

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—The British Musician

●

BEETHOVEN'S *Egmont Overture, Op. 84*, played by Felix Weingartner and the Vienna Philharmonic Orchestra.

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A noble reading of one of the greatest concert overtures ever written, a modern recording of which has been badly needed.

●

SPANISH ALBUM—Vol. 2; *Goyescas - Intermezzo (Granadas); Danzas Españolas No. 6 (Granadas); La Dolores - Jota (Bretón); La Procesion del Rocio (Turina); Noche de Arabia (Arbos)*; by Enrique Fernandez Arbos and Madrid Symphony Orchestra.

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TARTINI'S "Devil's Trill" *Sonata*, played by Nathan Milstein and Leopold Mittmann.

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It is hard to conceive any violinist playing with more glowing color and complete dexterity this famous classical sonata than does Milstein in this splendid recording.

●

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●

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The single disc is sort of a rowdy affair. Old Timer's Night is an annual event at the Boston 'Pops'. The good old tunes, as they are called, probably find all or most of the audience joining in in song. They include *Ta-Ra-Ra Boom-De-Ay*, *The Bowery*, *The Sidewalks of New York*, *Sweet Rosie O'Grady*, *Little Annie Roonie*, *The Band Played On*, *A Hot Time in the Old Town*, etc. The versatility of Mr. Fiedler is amazing; he turns from Mozart to Rossini, to Gershwin, and to the old time ballads with incredible equanimity. —P. G.

PROKOFIEFF: *Lieutenant Kije*, Opus 60 — Orchestra Suite from the moving picture of the same name; played by the Boston Symphony Orchestra, direction Koussevitzky. Victor set M-459, price \$6.50.

■ Issued as a special by Victor, this set did not reach us in time for a review in this issue.

ROSSINI-RESPIGHI: *La Boutique Fantasque*, *Selections*; played by London Philharmonic Orchestra, direction Walter Goehr. Columbia disc 69212D, price \$1.50.

■ A complete recording of the Rossini-Respighi ballet, *The Fantastic Toyshop*, was recently issued by Victor (set M-415), and reviewed in these pages. Here are a group of pieces selected from the score, not in sequential order but effectively arranged. The opening is given and much of the material from the first part of the ballet, including the familiar *Tarantella*, on the first side. The second side takes us into part of the poetically sentimental night-music, and ends with the dance of the Russian dolls.

From the recording standpoint, this disc has the edge on the Victor set, but Goehr lacks the resiliency of Goosens in his performance of these excerpts. —P. G.

SPANISH ALBUM—No. 2: *Goyescas—Intermezzo* (Granados); *Danzas Espagnoles*, No. 6 (Granados); *La Dolores —Jota* (Breton); *La Procession del Rocio* (Turina); *Noche de Arabia* (Arbos); played by the Madrid Symphony Orchestra, direction Enrique Fernandez Arbos. Columbia set 331, four discs, price \$6.50.

■ This album is a sort of hybrid. All the recordings date back to around 1930, when the Madrid Symphony Orchestra was attract-

ing considerable attention in Europe, and Arbos was gaining further fame in visits to our shores. All were listed in the Columbia catalogue as far back as 1930-3. The Goyescas selection, originally a filler-in for Gaubert's performance of *Scheherazade* (set 136), was re-released in May, 1937 with the present coupling.

The *Jota* from Breton's famous Spanish operetta, *La Dolores*, was originally released in the export catalogue. On the other hand both the Turina and Arbos pieces were released long ago in the regular catalogue under earlier numbers than they bear now.

The reproduction here belongs to that period of recording when the bass was unduly featured. The brightness and vitality of modern recording is missing, but nevertheless the quality of orchestral tone on the whole is consistently good. Arbos gives full value to all the music, but the value of all the music is not the same. The Granadas pieces are attractive; the Breton *Jota*, on the other hand, lacks variety and the intrusion of a speaking voice in the first part of each side is meaningless to us and distracting; Turina's colorful and picturesque *Procession of the Dew* (based on an event which occurs every June at Seville in honor of the Virgin) is effective descriptive music; and Arbos' own Arabian intermezzo, though of no great consequence, is a pleasant, well-made composition.

There seems small excuse at this time to recall these pieces in this manner, to modern record buyers. —P. G.

## Concerto

DVORAK: *Concerto in B minor*, Op. 104; played by Pablo Casals, cello, with the Czech Philharmonic Orchestra, Georg Szell, conductor. Victor set M-458, price \$10.00.

■ The Dvorak *Cello Concerto* was written near the end of the composer's stay in America, and with the *New World Symphony* and the *American Quartet* has long been accounted a compliment to our hospitality. In any of these works this compliment is a doubtful one, so full are they of homesickness and longing. This is especially true of the *Concerto*, which is far more Bohemian than American. If, as we are told, there are traces of our influence in the first movement, Dvorak gives himself away shamelessly in the second, which fairly breathes the atmosphere of the Czechish landscape. Knowing as we now do how unhappy Dvorak was at being so far from his beloved home-

land, we find this movement a tremendously personal one. In the *Finale*, again he is full of the prospect of returning home.

There can hardly be many who would deny this *Concerto* a high place among existing works in its medium, though this is partly because so few successful cello concertos have ever been written. The solo instrument is a most difficult one to compose for because, though in the hands of a master it can sing more beautifully than any other, its powers of contrast and its agility are decidedly limited. Usually the composer calls in a good cellist to help him with the writing for the instrument (in this case it was the American Alwin Schroeder) but the combination of musical inspiration and technical skill is not always happily consummated in this manner. Dvorak's and Schroeder's work, fortunately, is one of the exceptions, for it is musically thoroughly sound, melodious almost to a fault, and magnificently orchestrated. It is a work which can safely be recommended to the novice in musical appreciation, and anyone with a love for genuine melody will find pleasure in it, though we may not feel able to grant it a place among the supremely great works of musical art.

This recording is the third to appear so far, and to all intents and purposes it may as well be the last. For with Casals available to play the solo part, and granted such admirable orchestral support and fine recording as he is here given, there seems little question that this must be the definitive recording. Being made with the Czech Philharmonic Orchestra, too, under the direction of the capable Georg Szell, the set has a sort of stamp of authenticity.

—P. M.

## Chamber Music

BOCCHERINI: *Quartet in D major, Op. 6, No. 1* (Polo edition); played by the Poltronieri Quartet. Columbia set X-99, price \$3.50.

■ Boccherini is one of the great names in the history of chamber music, but like Dittersdorf he is more often spoken of than played. It was his misfortune to be a contemporary of Haydn and thus to be overshadowed by a superior genius. Today Haydn himself is given less than justice in performance and as for poor Boccherini, he is hardly known at all. A year or so ago the *Friends of Recorded Music* set about remedying this, doing him the honor of devoting their first release to one of the Op. 33 quartets. Since then two more quartet recordings

have appeared in Europe, though unhappily the two major companies selected the same work. Columbia is the first to repress their set in this country. As I have not heard its rival (played for HMV by the Quartetto di Roma) I cannot make comparisons but must judge the Columbia set on its own absolute merits.

The quartet itself is a particularly beautiful one, though certainly not more so than the *A major* work which the Kreiner Quartet played for the *Friends*. If this is the general level of Boccherini's 102 string quartets, by all means let us have more of them. The classic *mot* that Boccherini is the wife of Haydn seems particularly unapt as we listen to the jubilant opening *Allegro*. Here, rather, is a composer of great fecundity and skill if not of outstanding individuality. Stylistically he represents the culmination of a period, the welding of the styles of his predecessors and the dawn of modern chamber music. For masterly interweaving of the parts he owes no apologies to Haydn, and in fact surpasses a large percentage of that composer's output. The use of octaves in the lovely *Adagio* recalls the last D major quartet of Mozart. The *finale* is a graceful *Rondo-Minuet*.

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The Poltrineri Quartet give an adequate if not an inspired reading of this delightful music. These four gentlemen, apparently, are not gifted with transfiguring imagination, and there are times when their playing is lacking in poise. The beauty of the music is not obscured by their performance, but neither do they add that certain something which marks the music-making of the truly great. In the slow movement we are conscious of how much more beautiful the music *could* be, though we could hardly deny its loveliness as it is. The recording is acceptable.

—P. M.

• •

TARTINI: *Sonata—Il trillo del diavolo* (*The devil's trill*) (Kreisler edition); played by Nathan Milstein, violin, with piano accompaniment by Leopold Mittman. Columbia set X-98, price \$3.50.

■ There is some ground for the charge that most eighteenth-century Italian violin sonatas sound a good deal alike, and that to our modern ears at least, the composers of that school seem to lack individuality. Giuseppe Tartini, however, belongs on a rather higher plane than most of his contemporaries, and he has at least two outstanding sonatas to his credit, both in the key of G minor. One of these—the more beautiful to my way of thinking—awaits recording, the last version being an acoustic one by Renée Chemet. The other, however, is the more famous *Devil's trill*, which achieves its second domestic recording with this release.

Tartini's account of the composition of this sonata is an amusing one: "One night, it was in the year 1713, I dreamed that I had signed over my soul to the devil. All went exactly according to my desire, and my new servant anticipated my every wish. It occurred to me, among other things, to hand him my violin in order to see whether he would be able to play some attractive composition on it. How great was my astonishment, however, when I heard a sonata so glorious and beautiful, and played with so great art and understanding that it seemed beyond the most daring flight of human fancy! I was carried away, delighted and enraptured to such a degree that I could hardly breathe, and I awoke! At once I seized my violin in order to catch and hold at least some of the tones I heard in my dream. In vain. It is true that the music I composed on this occasion is the best I ever wrote in

my life, and I still call it *The devil's sonata*; yet the gulf between it and that which had so moved me is so great that I would have broken my instrument and foresworn music forever, had it been possible for me to live without it."

Aside from the interest which this story lends to the sonata, it is music easily able to stand on its own merits. Although grateful as a virtuoso piece, and consequently a favorite among violinists, it is attractively tuneful as well as technically brilliant. Milstein has both the requisite technique and the musical poise which is needful in this sort of thing, and to my mind his set is definitely to be preferred to that of Albert Spalding offered by Victor. As usual Mr. Mittman's accompaniments are excellent, and the recording is deserving of praise.

—P. M.

## Violin

FALLA: *La vida breve—Danza española* (arr. Kreisler); KREISLER: *Liebesfreud*; played by Fritz Kreisler, violin, with piano accompaniment by Franz Rupp. Victor ten-inch disc, No. 1891, price \$1.50.

■ If it's the dance from *La vida breve* that you want, you have only to name your favorite violinist and you can have it. Heifetz, Menuhin, Morini, Thibaud—all have recorded it, and now he have a second electrical version by Kreisler, who made the transcription. Of course no violinist can impart to his performance of this dance the excitement and breathlessness of the orchestral version, but the piece has become such a staple in the repertoire of the modern fiddler that we can only accept the individual qualities of each artist as they are manifested in his playing, and forget that the music has any deeper meaning. Kreisler plays it more carefully than Heifetz in his recent recording of the number (V. 14625) but the familiar warmth and beauty of his tone are, here, almost as rich as they used to be.

*Liebesfreud* is hardly a greater novelty. Kreisler plays it more capriciously than formerly, but again his personal touch is very much in evidence. The piano accompaniments in both selections are furnished by Franz Rupp, whose incomparable work as a lieder accompanist seems to have come to an end in his collaboration with Mr. Kreisler. He makes as much of his present opportunities as could reasonably be expected. The recording on this disc is superlative.

—P. M.



## Piano

CHOPIN: *Rondo in E flat major, Op. 16*; played by Anatole Kitain, piano. Columbia disc, No. 69211D, price \$1.50.

■ With all the attention which has been paid Chopin by the various recording pianists, the three early rondos have been overlooked until now. This is, of course, hardly surprising, since they do not represent the composer in his maturity. However, as Huneker has remarked, a knowledge of the rondos is necessary to an understanding of Chopin, and it was inevitable that sooner or later some one would get around to recording them. The *E flat Rondo* is the last of the three, and though it is tainted with the early striving after brilliance which marks so many youthful works, there is much in it by which the composer is unmistakably recognizable. Formally it is well worked-out — to quote Huneker again, it is “neat rather than poetical.” Of course it bears strong traces of the influences which played upon the young musician. The echoes of the Weber *Concertstück* remind us once more of the unacknowledged debt of nineteenth-century music to that composer.

The playing of Anatole Kitain has been praised enough already to justify passing over his performance with a word of commendation. He has the technical resources which the music requires and the essential “feel” for Chopin. The recording will stand with the best piano reproduction. —P. M.

LISZT: *Ballade in B minor*; played by Louis Kentner, pianist. Columbia Set No. X-97, 2 discs, price \$3.25.

■ Liszt's second *Ballade* is a splendid example of the characteristic qualities of his best piano works. Majestic thunderings interspersed with passages of lyric contemplation; the exploitation of all the color-possibilities of the instrument; the poignant harmonies; the lack of true resourcefulness in the treatment of the material, which results in frequent stretches of empty passage-work — these are typical of Liszt and they are all here.

The *Sturm und Drang* of this super-romantic music is considered, of course, hopelessly out of date today. Yet I confess I enjoy an occasional hearing of this *Ballade* and of other works in its class, such as the

same composer's *Sonata* and his concertos. For while Liszt even at his best lacks the powers of integration of a Chopin and the architectonic skill of a Brahms, his music has a certain picturesqueness absent in the work of those masters. The melting harmonies, the very bombast, summon up an era in which art was a narcotic and artists not ordinary men with special talents but a race apart, a species of supernatural beings whose love-life and financial dealings might be mundane enough but whose art was, to their hearers, of divine origin. In this respect listening to this *Ballade* is like reading a novel by Balzac.

Louis Kentner, a pianist who has never appeared on this side of the Atlantic, plays with extraordinary taste and skill. The most difficult technical passages roll smoothly from his fingers; and he is thoroughly at home in the Lisztian style — that combination of bravura and sentiment. He has a singing tone, he phrases sensitively, and he has been favored with unusually good recording. One would prefer greater power at the climax of this piece, but the slightly insufficient volume there may be a fault of the recorders. —N. B.

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SCHUMANN: *Romance in F sharp major*, Op. 28, No. 2; and BRAHMS: *Rhapsody in G minor*, Op. 79, No. 2; played by Arthur Rubinstein, pianist.

■ Two familiar and well-contrasted compositions are offered on this disc. Rubinstein plays with admirable restraint and varied shading Schumann's deeply felt idyl, which with its sustained melodic line might be called a song without words. The dramatic *Rhapsody* of Brahms requires a different sort of treatment and the pianist is quite equal to the necessary change of style. In this latter work, as in some other recordings by the same artist, the performance would have benefited by a steadier fundamental rhythm.

—N. B.

## Singing

GRETCHANINOFF: *My native land*; WORTH: *Midsummer*; COHN (arr.): *Drink to me only with thine eyes*; sung by Lotte Lehmann, soprano, with piano accompaniment by Erno Balogh. Victor ten-inch disc, No. 1893, price \$1.50.

■ For Mme. Lehmann's debut in English song she has chosen music of widely varying merit. Gretchaninoff's *My native land* is definitely a song of parts, though in the English version which the singer uses it sounds rather obviously translated. The original text, incidentally, is by Alexis Tolstoy. The brevity of this apostrophe to Russia leaves room for a typical encore song which has been having its day of popularity, but has little more to recommend it than the opening theme of César Franck's *Violin Sonata*.

On the reverse we find our old friend *Drink to me only with thine eyes*, done with the usual perversions of Ben Jonson's beautiful poem, and given a new and somewhat overdone piano accompaniment by one Alfred Cohn.

Mme. Lehmann's voice is more pleasantly recorded here than in her recent second *Song Recital* album, and the singing is fairly typical of her work in the last few seasons. The *tessitura* of the Gretchaninoff song is a trifle high for her, and *Drink to me only* could stand a somewhat simpler approach. Her English diction is clear and careful though naturally not free from a German accent. The recording of the piano is inclined to be brittle.

—P. M.

DAVIS: *To one away*; OLMSTEAD: *All of my heart*; sung by Richard Crooks, tenor, with orchestra conducted by Wilfred Pelletier. Victor ten-inch disc, No. 1894, price \$1.50.

■ Mr. Crooks presents two rather contrasting songs for the delight of his radio audiences. I must confess I find it difficult to understand the appeal of the first of these, *To one away*, a specimen of rather inept word-setting by Hilda Emery Davis. Certainly not intended for the deeply musical, this song seems to lack the melodic flow which would endear it to the many. I suppose it is simply the old sentiment (fully implied by the title) which here manages to carry yet another song.

*All of my heart* has what its companion lacks. Its tune is frankly obvious, exactly like a thousand others which have been popular in the present century. It ends with a ringing high note which will insure the success of the record, though being set on the word *all* it is not too easy for Mr. Crooks to sing.

Apart from a passage in the Davis song which takes the tenor a bit below his depth, the performances are in his best popular style, open, honest and unsubtle. The salon orchestra conducted by Mr. Pelletier is appropriate to the music, and the recording is satisfactory.

—P. M.

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DUPARC: *Chanson triste*; *Soupir*; sung by Charles Panzéra, baritone, with piano accompaniment by Magdeleine Panzéra-Baillet. Victor ten-inch disc, No. 1892, price \$1.50.

■ Henri Duparc is one of the saddest figures in all music, for though he lived to be 85 he was forced by ill health to give up composition while in his early thirties, and his fame now rests upon a handful of exceptional songs. Of these *Chanson triste* is at once the most popular and perhaps the least typical. There is none other among the lot which has such simplicity, such intimacy or such musical concentration. The melody is a fascinating one, broad and flowing over accompanying arpeggios, yet so warmly human that its appeal is irresistible. The text is a beautiful poem by Jean Lahor: "The summer moonlight slumbers in your heart, and to escape the cares of my life I would bathe myself in your brightness. I will forget my past sorrows as you rock my heart to sleep in the loving calm of your arms. You shall take my aching head upon your knees, and sing to it a song which

seems to tell of ourselves. And from your sad eyes I will drink so much love that I shall perhaps be healed."

*Soupir* is one of the several settings of a poem of Sully Prudhomme. To appreciate the genius of Duparc one has only to compare it with that of Herman Bemberg, which, though more recent, is today old-fashioned, quite typical of the French song under the influence of Massenet and Gounod. "Never to see her nor to hear her again, never to pronounce her name aloud; but ever faithfully to wait for her — always to love her!" Like the *Chanson triste* this song presents the lyrical side of the composer, though, in keeping with the spirit of the words, it speaks more haltingly, and harmonically it shows the influence of the chromatics of Duparc's teacher, César Franck.

The performances on this disc have the familiar sincerity and polish which we may expect from the distinguished M. Panzéra. Both songs have been recorded before by this same artist, but the present disc has the advantage not only of a more refined recording of the singer's voice, but of the use of the piano accompaniment, adequately played by Mme. Panzéra-Baillet. Duparc himself orchestrated his songs, but these two, at least, sound better with piano.

—P. M.

IVES: Six Songs — *Charlie Rutledge, Evening, Resolution, Ann Street, Two Little Flowers, The Greatest Man*; sung by Mordecai Baumann, baritone, with Albert Hirsch, piano. New Music Quarterly Record, No. 1412, price \$2.00.

■ Charles Ives is one of our most individualistic native composers, a man who anticipated Stravinsky and a lot of the other modernists before they came to the forefront. As early as 1895, Ives began to experiment with new musical materials, making use of polyharmonic, polytonal and polyrhythmic devices that were entirely unknown before him. Ives has never really come into his own in America, whose rugged pioneer spirit and individualism he definitely set to music.

The ordinary lieder collector will probably not like these songs, but he should, if possible, hear them. Their greatness may be open to question, but their power and originality command respect. Baumann and Hirsch do notable justice to them and the recording is splendid. *Charlie Rutledge*, a cowboy song, has been called a notable American song, a statement with which we concur.

—P. H. R.

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KUHLAU: *Elverhøj-Potpourri*; sung by Jonna Neiiendam, Einar Nörby and Margherita Flor with chorus and orchestra of the Copenhagen Royal Opera, J. Hye-Knudsen, conductor. Columbia 9144M, price \$1.50.

■ Friedrich Kuhlau (1786-1832) has been variously described as a Danish Smetana and a Danish Humperdinck, all on the strength of his music for Heilberg's folk-drama *Elverhøj*, by which he is principally remembered. As a matter of fact, he was not Danish but a German who had fled to Copenhagen to avoid conscription in the war with the French in 1813. Furthermore, as a musician he was far more ambitious than *Elverhøj* would seem to indicate, having left behind him a great deal of chamber music and a number of operas (including one on the eternal subject of *Euridice*).

The melodies on this disc are attractive and characteristic. Kuhlau seems to have absorbed the racial spirit and flavor of Scandinavian music—I suppose the fact that after 110 years the Danes still produce and thrill to his work is enough evidence that he was successful in this. Nevertheless, I think the coupling of his name with either Smetana or Humperdinck is a little unfortunate, since I find neither the irresistible gaiety of the one nor the enchanting naïveté of the other in the selections here presented. It can be said in all honesty that these are tunes which one can enjoy, and which one will probably remember.

The performance is of course absolutely authentic, coming from Copenhagen, and the singers do their parts with distinction if not with great vocal splendor. The music needs no more than they have to give, and they would seem to have done their parts many times over. The same in general applies to the orchestra. I would not judge the recording to be a very recent job, but I find it quite adequate. —P. M.

## Speech

JOHNSON: Four Readings from *God's Trombones*; by the author, James Weldon Johnson. Musicraft set No. 21, two discs, price \$3.50.

MARKHAM: *The Man with the Hoe*, and other poems; read by the author, Edwin Markham. Timely album set 4-M, three discs, price \$5.00.

■ The phonograph turns its attentions to two of our most distinguished native poets.

James Weldon Johnson, who was recently killed in an automobile accident, was truly one of the great poets of his race and age, a lawyer, a teacher, a diplomat, and a tireless worker, as has been said for his people. His poetry, at the same time that it reflected the simple belief of the colored folk, is of a high order; and the passages he chose to record are clear evidence of his marked abilities as poet and bard. They are both moving and impressive ones. We would mark this as one of the most important contributions of its kind that the phonograph has given to us. The recording is excellent.

To us, the Markham recordings are less impressive, despite their unquestionable value. The poet, who reads his own lines, is well on in years now, and this is noted in his voice and in his too-often misapplied inflections, his marked drawl and his shouting. The records are less a poetical recital, as one writer has said, than a personal visit by a dean of American poets. Markham is termed "an incarnation of the Social Conscience" by his son in the booklet accompanying the set. Few will quarrel with this statement. *The Man with the Hoe* is a famous expression of this kind, and in *Lincoln, the Man of the People*, included in this set, we have another similar utterance. Markham is so much a part of the true native American picture that to deny his spirit would be absurd. Whether we like his homespun philosophy or not, is another question.

Timely has given us a first-rate recording here. The set contains, besides the poems mentioned, thirteen others, among which are *Preparedness*, *Duty*, *Victory in Defeat*, *The Look Ahead*, *The Joy of the Hills* and *A Prayer*. —P. H. R.

## Imports

L'ANTHOLOGIE SONORE, Vol. 5. Edited by Curt Sachs. 10 discs in album. Price \$20. (Gramophone Shop - Distributors).

■ Space does not permit us to do full justice to this latest album set of the *Anthologie Sonore*, but let us say at the beginning that it contains more appealing material to the average music lover and is consistently better interpreted than any of the previous volumes.

Beginning with Bach's *Concerto*, for two harpsichords and orchestra, it offers us a beautifully realized performance of this lovely work, by Gerlin, Charbonnier and string ensemble under the direction of Sachs; one that is preferable in every way to the

misconceived interpretation of it by the two Schnabels and Boult.

Two characteristic examples of 15th century Flemish music follow this: a *Rondeau*, for three viols, by Dufay, and a *Chanson*, also for three viols, by Isaac. The instruments being medieval ones make this recording that much more interesting and valuable.

Next we have the Mozart *Sonata*, for bassoon and cello, K. 292, performed right-side up, instead of upside down as in the Victor recording of it. This is followed by two chansons, *Ce moys de may* and *Au joly jeu*, by Jannequin, and two bergères by Costeley, all sung by the Opienski Motet and Madrigal Choir.

Next comes a work by dall'Abaco — a *Sonata*, for two violins and basso continuo, played by the Pasquier Trio with Ruggero Gerlin, harpsichord — a far more interesting work than the string concerto which Fischer recently recorded. From Palestrina is included a hymn, *O crux ave*; a motet, *Vulnerasti*; and two secular madrigals, also sung by the Opienski group. This is followed by a Leclair *Trio-Sonata*, for flute, gamba and harpsichord.

Next we have the gamba and harpsichord *Sonata in C major*, by Handel, which was once recorded by Parlophone. The final work is *Quintet No. 6 in D major* by Johann Christian Bach, for flute, oboe and strings.

All the music is performed in an authentic manner, and the recording is excellently accomplished throughout the set.

Not the least part of this album, as of the whole series, are Dr. Sachs' authoritative notes, which will be available to the public when the next volume appears.

—P. H. R.

BACH: *Johannes - Passion, Es ist vollbracht* (No. 58); and PERGOLESI: *Stabat Mater, Fac ut portem* (No. 10); sung by Lina Falk (alto, in French and Latin) with strings and organ conducted by Ruggero Gerlin. Lumen disc No. 32052, price \$2.

BACH: *Magnificat, Esurientes* (No. 9); and BACH: *Mass in B minor, Agnus Dei* (No. 23); sung by Lina Falk in Latin, accompanied by two flutes and harpsichord, and strings and harpsichord, respectively. Lumen disc 32051, price \$2.00.

BUXTEHUDE: *Cantata in D major, Jubilate Domino* (for alto, gamba and continuo); sung by Lina Falk in Latin with viola da gamba and harpsichord. Lumen disc 52050, price \$2.00.

## RECORD BUYERS' GUIDE

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(Continued on Page 147)

■ These discs recorded in France are admirable from almost every standpoint. Mlle. Falk has a true alto voice and is a fine musician. Although her command of the old style is praiseworthy, I cannot say that her singing is either sensitive or especially distinguished for vocal nuance. Her performances are singularly free, however, from labored interpretative efforts, and are entirely estimable for this reason, despite their lack of nuance.

The moving aria from the *St. John Passion* should prove a welcome one to devotees of Bach, despite the fact that it is sung in French. And so too, should the tender air from his *Magnificat*, a work which really should be completely recorded. The Pergolesi aria, with its Latin dramatic style and fine depth of feeling, offers excellent contrast. Here is another work that should be recorded in its entirety, a work that has been aptly described as "sacred chamber music," and which for this reason would be ideal for phonographic reproduction.

The Buxtehude *Cantata*, the second of three for alto, viola da gamba and figured bass, is an appropriately impulsive voicing of a text in praise of the Deity.

The recording of the three discs is excellent, but it cannot be said that the surfaces of the records are the best to be had today.

Of importance equal to the work of the singer is the artistry of M. Cleget, the gamba player. In the Buxtehude *Cantata* his playing emerges as the most striking part of the performance; indeed one agrees with Mr. Darrell, who said in a recent review that his gamba playing is by far the finest to be heard on records.

—P. H. R.

## Novelties

MACDOWELL: *To a Wild Rose* (No. 1 from *Woodland Sketches*, Op. 51); SAMMARTINI: *Canto Amoroso* (both arranged by M. Beale); played by The Aeolians (Minot Beale, violin; George Madsen, flute; Carl Stockbridge, cello, and Nellie Zimmer, harp). Victor ten-inch discs, No. 4391, price \$1.00.

■ Just why such records as this find their way into the red seal list is one of the mysteries of Victor policy. They represent a type which was very popular in the days of acoustic recording, but in those far off times they would have worn black. Neither the music nor the fame of the performers justifies the advance.

Mrs. Edward MacDowell has always been an understanding critic of her husband's music, but she rarely failed to respect his judgment. One of the occasions when she asserted her own opinion was the time when she rescued *To a Wild Rose* from the fireplace. Today this trifle is probably the piece of music by which MacDowell's name is most generally known. And to those who still want a recording of it I suppose such a sentimentally colored instrumentation as this one will seem just about right.

The Sammartini piece is a perversion of a movement from one of his sonatas for flute and continuo, and stands in somewhat the same relation to his popularity as *To a Wild Rose* does to that of MacDowell. The combination of violin, flute, cello and harp would probably surprise the composer, but not the public for which this disc is intended. The recording is good.

—P. M.

SCHUMANN: *Träumerei* (Reverie) (Op. 15, No. 7); MENDELSSOHN: *Consolation* (Song Without Words No. 9); DYKES: *Lead, Kindly Light*; BARNBY: *Now the Day is Over*; played by Esther McNiff Curtis, symphonet. Two Victor ten-inch discs, Nos. 25845, 25844, price 75 cents each.

■ Of Esther McNiff Curtis and her novel instrument I must confess second hand knowledge. It is said to be an offspring of the marimba, out of the celesta, and is played from a keyboard. It is an electrical instrument. I suspect that its appeal will be limited entirely to seekers after the unusual, for its musical value is definitely negligible.

The symphonet, to judge from these recordings, is an instrument of very circumscribed possibilities. In spite of the strong need for *legato* in all four of these selections rendered by Miss Curtis, her vehicle is sadly lacking in this essential. Furthermore, its harmonic range is apparently not equal to the modulations of a Mendelssohn, a Schumann, or even a Barnby. So we have to be content with the kind of makeshift chords we get from a harmonica or an accordion. Besides these things, the symphonet is utterly incapable of any sort of shading or color. Everything played upon it comes out on an absolutely dead level. Therefore, if it's these pieces you want, you'd better try some other recording.

The general effect of the instrument is a series of vibrant and not too true bell tones supported by what sounds like a plucked string accompaniment. Of course I have not



heard the symphonet in the flesh, but I believe I run little chance of being wrong in pronouncing the reproduction good.

## Decca Records

■ A number of correspondents have written asking us why we do not review Decca recordings. The answer is simple: because we do not receive the records for review. Under ordinary circumstances this would not prohibit reviews, since there are many fine items which we might well be expected to buy for our own library. As it happens we do own many of the releases, but in all cases the records are those issued in England, which are not only less noisy as regards surface, but are also more desirable in reproductive quality.

A correspondent from Memphis summed up the situation very nicely when he stated: "As you know, many desirable works and artists are brought to records in this country on Decca records . . . but most regretably these records show considerable wear after being played several times with metallic needles, and the surface noise is often unbearable."

In our most recent article on needles we said that *definition in music should be more important to a true music lover than surface noise*. Excessive surface noise, however, can be most annoying, particularly if it takes on characteristics louder and more assertive than the music itself. Our experience with domestic Decca discs has led us to prefer the English-made record.

Decca recently added some interesting items, which, since they are not available elsewhere in domestic record catalogs, should be brought to the attention of record collectors. With the use of a cactus or thorn needle, the surfaces of these various recordings should be found less obtrusive, although the wear on the needle will be increased and for that reason care should be taken that it does not shoulder.

The most important of the new issues is a *Viola Concerto* by the brilliant English composer, William Walton, played by Frederick Riddle and the London Symphony Orchestra, under the direction of the composer. (Decca discs 29043-4-5). This is a dark-toned work, ranging from the lyric to the dramatic in mood, richly fertile in its imaginative quality, but less immediately appealing than the composer's excitingly dramatic symphony, which was issued earlier on domestic Decca discs.

Then there is Dohnanyi's engaging little work, called *Symphonic Minutes*, incorrectly marked on the labels *Symphonic Menuets*. This delicious "little symphony," for such it is, is brightly scored and adroitly made. It is played by Sir Henry Wood and the Queen's Hall Orchestra (Decca discs 29039-40). Less engaging is Bruckner's *C minor Overture* (Decca 29041-42), also played by Wood and the same orchestra. It is an early work by the composer, and can hardly be termed either inspirational or elevating.

Vladimir Rosing, the Russian tenor, singing *Songs of Famous Russian Composers* is represented on Decca discs 29046-50. The tenor is less successful here on the whole than he was in his Moussorgsky album, where his dramatic style consistently fitted better. It is an interesting and valuable collection of songs, however, representing the composers Arensky, Borodine, Dargomizjky, Glinka, Gretchaninow, Rachmaninow, Rimsky-Korsakow and Tschaikowsky. Rosing is more the singing-actor than the singer.

Lastly there are two Beethoven violin and piano sonatas, played by that inimitable team, Simon Goldberg and Lili Krauss. These are the sonatas in *A major, Opus 12, No. 2* (Decca discs 29033-4) and in *A major, Opus 30, No. 1* (Decca discs 29035-6-7). The latter recordings will be taken up in an article on Beethoven's violin sonatas which we are planning for an early issue.

## RECORD BUYERS' GUIDE

(Continued from Page 145)

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# Swing Music Notes

Enzo Archetti

■ BECAUSE OF SPACE LIMITATIONS A MOST important swing event was only briefly touched upon last month. The second anniversary program of the Saturday Night Swing Club was a gala event and was, in effect, a resumé of the entire year's broadcasts. Beginning at midnight and lasting for an hour and a half, every moment on the air was filled with good solid stuff, varying in interest and quality, of course, but each bit fitting into the general scheme perfectly.

One of Duke Ellington's jam groups led the long list of guests with *Frolic Sam*. Duke himself was not at the piano. He was at a hospital convalescing — and listening in. Then in rapid succession came Slim and Slam, Connie Boswell, Bobby Hackett's Band, Loretta Lee, Caspar Reardon, The Modernaires, Jack Teagarden, Mildred Bailey, Red Norvo, Benny Carter, Les Lieber, the Mills Brothers, Paul Whiteman, and Louis Armstrong. From the Pacific Coast the Raymond Scott Quintet and Jerry Colonna contributed their bits. The highlights were, without a doubt, Louis Armstrong and the Mills Brothers, the Ellington group, and Jerry Colonna who gave one of the whackiest talks on swing ever heard.

Incidentally, the *Swing Club* program is no longer produced by Phil Cohan and Ed Cashman. They have undertaken other duties. The *Club* is now in the hands of Al Rinker, Bob Smith and Guy Della Cioppa, with Mel Allen as commentator.

For the third year in a row Benny Goodman and his orchestra won first place in *Metronome's* annual poll for best swing and favorite band. Many, including this writer, will dispute this decision. But no one will deny that Benny has one of the finest orchestras he has ever assembled right now . . . but beyond that we'll say no more except that publicity is a wonderful thing. Duke Ellington ranked fifth in the poll. He was in seventh place last year. Maybe people are beginning to realize his true worth.

Martin Block, the dynamic announcer on Station WNEW, held a similar contest almost simultaneously. His system was a little different. Each night he presented fifteen-

minute programs of recorded music by orchestras identified only by numbers — two numbers each night for a certain period, the listening public acting as judge and voting by mail. Benny Goodman won first place in this contest also, with Chick Webb running second. Duke Ellington also ran. Well . . . maybe some day.

Bunny Berigan continues to make changes. Nat Le Bovuski is the new trombonist. Joe Bushkin replaced Joe Lipmann at piano. Joe is now now the band's arranger . . . One of Duke's recent compositions, *Pyramid*, is one of the most remarkable works ever written. This is the real Duke. It bites deeply and gets under the skin . . . Mozart's *Quintet for Clarinet and Strings* has received more critics' comments — pro and con — than any other recording in recent years because of Benny Goodman's part in it. One good this recording may do is to get narrow-minded, dyed-in-the-wool jazz addicts to listen to something besides jazz for a change and, who knows, they may yet learn that there are some other kinds of good music.

Several new records have arrived for review.

*I Don't Believe It* (Bud Freeman - Milt Gabler).

*My Honey's Lovin' Arms* (Joseph Meyer). Both played by the Bud Freeman Trio (Bud Freeman, tenor sax; Jess Stacey, piano; and George Wettling, drums).

For its fourth release, the Bud Freeman Trio continues in its now fairly familiar pattern. *I Don't Believe It* opens with such a soulful chorus by Bud Freeman that I almost didn't believe it. This is certainly not the usual Bud. Jess Stacey follows with a splendid rocking chorus, backed by George Wettling, whose rhythm fairly lifts you out of the seat. Bud and Jess play a duet and the disc ends quietly. Altho the label credits Milt Gabler with the lyrics, there is no vocal, so we cannot here judge Milt's ability to write.

*My Honey's Lovin' Arms* is very much an exhibition piece. It opens with a fast chorus for all three, with Bud very prominent through it all. Jess follows with a good fast chorus and then Wettling takes the limelight in the best Krupa manner. This part of the record is certainly a commercial concession. You can almost see Wettling's eye cocked at that part of the audience which revels in Krupa exhibitionisms. And Wettling doesn't let them down. He plays a whirlwind section which outshines Krupa or any other sock drummer. But he does build up excite-

ment and the record winds up with an exhilarating, if somewhat confused all-in chorus.

From the long list of U. H. C. A. releases two records stand out particularly:

*Gin Mill Blues* (Joe Sullivan)

*Honeysuckle Rose* (Fats Waller)

U. H. C. A. Record 31/32

*Little Rock Getaway* (Joe Sullivan)

*Onyx Bringdown* (Joe Sullivan)

U. H. C. A. Record 33/34.

All piano solos by Joe Sullivan. Price 75 cents each.

All four sides are excellent examples of Joe Sullivan's art as a swing pianist. If they are played consecutively they may become monotonous — and obvious. Obvious because of Sullivan's mannerisms. All swing artists have developed certain clichés in technique, arranging, or composition, which become their trade mark, so to speak. Joe Sullivan's is a peculiar trill in the upper keys of the piano accompanied by descending chords in the bass. This cliché appears in all four sides of these records. The device is effective, especially in *Gin Mill Blues*. However, as attractive as this composition is in its original form, it must be admitted that the orchestral version recorded by Bob Crosby and his orchestra with Zurke on piano (Decca 1170) is more exciting.

*Little Rock Getaway* is entirely new. It is a pressing from a previously unused master. It is not a repressing of the European or domestic recordings of that name. Since I have none of the previous recordings on hand, I cannot make comparisons, but it will suffice to say it is excellent and typical Sullivan.

## Record Collectors' Corner . . . .

Julian Morton Moses

MIDSUMMER BEING WHAT IT IS, WE HOPE TO be excused for making even shorter our usually brief comments. Truth to tell, record interest seems on the wane; at any rate, no one has much inclination to argue whether this or that artist is superior. Suffice it that all are pleasant enough and, being confined to a record surface, silent when we are not in the mood for them.

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### Latest Recordings

HAYDN: *Sonata in F major* (No. 20 in *Peter's Edition*). Arthur Loesser. Disc 19.

BRAHMS: *Piano Sonata No. 2 in F sharp minor*, Opus 2, Arthur Loesser. Discs 15, 16 and 17, in album, 50 cents extra.

CLEMENTI: *Piano Sonata in G minor*, Op. 50, No. 3 (Didone Abbandone). Arthur Loesser. Discs 13 and 14.

CHARLES T. GRIFFES: *Piano Sonata*. Harrison Potter. Discs 10 and 11.

ERNEST BLOCH: *Five Sketches in Sepia*. Harrison Potter. Disc 12.

(The above discs recorded by Musicraft, have been praised as some of the most remarkable piano recordings ever made in this country.)

### Previous Issues

BOCCHERINI: *String Quartet in A major*, Opus 33, No. 6, played by Kreiner Quartet. Discs 1 and 2.

MOZART: *String Quartet in E flat*, K-171, played by Kreiner Quartet. Discs 3 and 4.

GRIFFES: *An Indian Sketch*, Kreiner Quartet, and *The Lament of Ian the Proud*, William Hain, tenor, with Jerome T. Bohm at piano. Disc 5.

SCRIABINE: *Fourth Sonata*; Katherine Ruth Heyman. Disc 7.

ARIOSTI: *Cantata for Voice, Viola d'Amore and Piano*. Lucile Dresskell, soprano; Miles Dresskell, viola d'amore; Sara Knight, piano. Disc 8.

SCHOENBERG: *Klavierstueck*, Opus 11, No. 2, and *SCRIABINE: Flammes Sombres*, Opus 73. Katherine Ruth Heyman. Disc 9.

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If your dealer does not have any of the above records, arrangements can be made to hear any recordings in which you are interested by writing to THE AMERICAN MUSIC LOVER, 12 East 22nd Street, New York City.

Among the few items, however, which are perennially fascinating are those mysterious Zonophone records by Mantelli, as well as other of her equally and more famous contemporaries. No less than two of them have recently come my way and an even greater number to other collectors hereabouts. Included in these finds were such thrilling selections as: *Cenerentola*, *Aria and rondo finale*; *Carmen*, *Gypsy Song*, *Seguidilla*, *Habanera*; *Samson and Dalilah*, *Mon Coeur* and *Le printemps*; *Les Huguenots*, *Page's air*, including the difficult *No, No, No*; and *Romeo and Juliet*, *Chanson de Stephano*.

The later two are test pressings and, therefore, uncertified. We have been asked by their owner to request anyone of our readers who possesses any Zonophone catalog or list to loan it to us for verification of the Mantelli titles. As a reward for this kind service, we will present gratis a subscription to *The American Music Lover*.

There are so many repressings, many of which are of dubious merit, to review this month, we must confine ourselves to mentioning them with only a note or two. First, from the Historic Record Society come the following:

1026. Ellen Beach Yaw — *Lucia*, *Mad Scene*, and *Le Bonheur est chose legere* (Saint-Saëns). 12 inch, price \$2.25. Autographed. Both published for the first time.

1031. Amelita Galli-Curci — *Semiramide*, *Bel raggio*; and Alice Nielson — *Figli del Regimento*, *Convien partir*. 12 inch, price \$2.25. Both sides autographed. The first, hitherto unpublished, represents Galli-Curci in her prime, the second lovely singing of a fine aria.

1038. Fernand Ansseau — *Samson*, *Vois ma misere, helas*; and Bernardo De Muro — *Don Carlos*, *Io e'ho perduto*. 12 inch, price \$2.25. Both sides autographed. Valuable for the autographs but hardly for the selections contained on them or the singing. De Muro was never a first-rate artist in our estimation.

2007. Antonio Paoli — *Les Huguenots*, *Romance* (in Italian), and *Samson*, *Spezza i ceppi d'Israel*. 12 inch, price \$2.25. Representing the restrained side of a genuine tenore robusto.

2008. Leon Escalais — *Robert the Devil*, *O chevaliers*, and *Huguenots*, *Septet* (with Magini-Coletti, Corradetti, Luppi, Sala, Algos and Masotti). 10<sup>3</sup>/<sub>4</sub> inch price \$2.25.

And from the International Record Collectors' Club:

126. Rosa Ponselle and Giovanni Martinelli — *Aida*, *Pur ti riveggo* (acoustical) (recorded at Camden, Feb. 7, 1924), and

Rosa Ponselle — *Old Folks at Home* (electrically recorded at Camden, June 4, 1925). 12 inch, price \$2.00. Both sides issued here for the first time offer a worthy souvenir of two of the greatest artists of our time.

Fonotopia: Guiseppi Anselmi — *La Gioconda*, *Cielo e mar*, and *La Boheme*, *Che gelida manina*. 12 inch, price \$2.25. Highly interesting material of a tenor who actually composed music as well as sang it. A famous voice!

Fonotopia: Felie Litvinne — *Cavalleria Rusticana*, *Voi lo sapete*, and *Aida*, *Grace, pitie*. 10<sup>3</sup>/<sub>4</sub> inch, price \$2.00. A bargain for so famous a name.

## Correspondence

(Continued from Page 134)

Music", which began in *The Musical Times* for May 1938 and is still continuing each month. If this magazine is not easily obtainable on bookstalls it is probable that the New York Public Library would stock the issues, and I understand that photostatic copies of articles may be purchased cheaply from there, or from the Library of Congress, Washington, D. C., and, if necessary will be sent through the post.

A final remark with regard to the compression of the dynamic range in recording and broadcasting. To a considerable degree this control can be compensated by the use of a volume expander and to those who have not yet experienced record reproduction with a well-designed expander and amplifier, a pleasant surprise awaits them. Of course, the value of such an expander is fully appreciated only with certain orchestral recordings.

Sincerely yours,

DONALD W. ALDOUS.

Essex, England, July 9, 1938.

## The RECORD COLLECTOR'S GUIDE

to  
AMERICAN CELEBRITY DISCS  
1902 — 1912

by Julian Morton Moses

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# In the Popular Vein . . . .

Horace Van Norman

AAAA—*What Do You Know About Love?* and *Meet the Beat of My Heart*. Hal Kemp and his Orchestra. Victor 25893.

■ This department is glad of the opportunity to retract the mildly uncomplimentary statements made here last month about both the songs of Gordon and Revel and the performances of said songs by Hal Kemp and his orchestra. For here are two tunes of genuine distinction (both are from the film *Love Finds Andy Hardy*) and Kemp does appropriately distinctive performances on both of them. This is not to imply that either of these will find a place in the category of Great American Songs, but both are at least a notch or two above the mean average of the Tin Pan Alley product, which is exceptionally low this season, if you should be asking us. It must be said for Gordon and Revel, in fact, that they somehow manage to avoid most of the absurdities which song-writers customarily indulge in, without at the same time shooting above the heads of the mob. There is an invariable disposition on their part not to take themselves or their work with undue seriousness, which is a pretty sensible attitude to maintain when one is attempting to write the songs of as essentially light-minded a nation as America. It is because of this very quality in their work, I believe, that they are much more successful, from a crassly monetary standpoint, than many of their more illustrious contemporaries. Kemp somehow seems particularly at home in their tunes and really outdoes himself in these ones.

AAA—*A Cigarette and a Silhouette*, and *After Dinner Speech*. Red Norvo and his Orchestra. Brunswick 8171.

■ These are both top-drawer tunes, the latter being a product of that mad, merry wag, Oscar Levant. Red Norvo's name on a record label is virtually a guarantee of its excellence, and of how pitifully few leaders can the same thing be said. Norvo's own sincer-

ity is always reflected, not unnaturally, in the very swell vocals of Mrs. Norvo (Mildred Bailey to you) and these are two of her best in recent months.

AAA—*Marching Along With Time*, and *Alexander's Ragtime Band*. Ray Noble and his Orchestra. Brunswick 8180.

■ These are superbly effective recordings and ones which, along with several other recent recordings of equal merit, serve to establish Noble once more at the very top of the heap, as far as recording bands are concerned. Not that there was ever any excuse for his absence from this enviable position, but what with film appearances, radio contracts and other complications of which this department knoweth not, there was a regretably lengthy period without any releases whatsoever from this clever and talented man. His arrangement on the immortal *Alexander's Ragtime Band* may easily impress connoisseurs of pure swing as being unduly fussy, but most will relish it as an extraordinary witty and ingenious treatment of a tune that is certain to receive many, many performances within the next six months, most of which will be vastly inferior to this one. There is considerable doubt, at present writing, whether the tune on the reverse, *Marching Along With Time*, is actually in the score of the forthcoming Berlin film, *Alexander's Ragtime Band*, or not, even though the label insists it is. In any case, it turns out to be a magnificently stirring and dramatic tune as Noble presents it here, aided no end by a grand Tony Martin vocal.

AA—*When Twilight Comes*, and *One More Dream*. Swing and Sway with Sammy Kaye. Victor 25884.

■ I do not, heaven help me, admit this record into these August columns this month because I like it. In fact, I think it is perfectly terrible. But when a band develops a following which is as apparently sizable and enthusiastic as Sammy Kaye's, no department which purports to cover the field can altogether ignore that band. It is, as must be instantly apparent to anyone who has ever heard it, a perfect and complete carbon copy of Kay Kayser, which is in itself so depressing a thought that I bid the band a fond adieu in these columns without further comment.



AAAA—*My Melancholy Baby*, and *Wrappin' It Up*. Benny Goodman and his Orchestra. Victor 25880.

■ Super-exciting performances are these, particularly the latter, which is one of Fletcher Henderson's own numbers and available for several years in a recording by himself. With all justice to Henderson and his excellent band, however, Goodman plays it so consummately well here that it is difficult to imagine Henderson, or anyone else for that matter, carying to play it again after hearing Goodman's rendition. One of the most unusual features of Goodman's success, incidentally, is the very large part played in it by colored bandmen (Wilson, Hampton) and arrangers (Henderson, Mundy, Sampson, Basie). Invariably, Goodman does his best work when he is playing compositions or arrangements from the pens of colored composers. No other band achieves the same brutal vigor or ferocity that Goodman achieves when he really goes to work on a negroid concoction like *Wrappin' It Up*. It may not be Art, but it's wonderful.

. . .

AAAA—*Sold American*, and *Dipper Mouth Blues*. Glenn Miller and his Orchestra. Brunswick 8173.

■ Definitely add Glenn Miller to the ranks of the top-flight swing bands. This is as neat a pair of swingeroos as you'll want to hear in a month of Sundays. The first, among other intriguing matter, simulates the call of the tobacco auctioneer on "that radio program" (get it?) with purely orchestral means and is a good record anyway while the time-hallowed jazz classic on the reverse serves to point out the fact that Miller, who for years has been one of our ace trombonists, is better than ever today, as his lengthy chorus here amply proves.

. . .

AA—*Spring Is Here*, and *Down the Old Ox Road*. Maxine Sullivan with Claude Thornhill and Orchestra. Victor 25894.

■ Without wishing to pose as a Cassandra, we can't resist referring to our review of

several months ago in which we expressed rather serious doubts as to Miss Sullivan's future. It is, however, rather saddening to have one's worst suspicions so thoroughly vindicated as they are by this pathetically ineffective recording. Even with the yeoman assistance of Thornhill, who was the main-spring of her success from the very first, she reveals, as never before, her rather shocking limitations as a songstress. And without Thornhill, as any who have had the misfortune to hear her on the Goodman programs can testify, she is even worse. Too bad.

## Other Current Popular Recordings

(The following are rated from quality of performance regardless of record quality)

AAA—*I'm Just a Jitterbug*, and *Azure*. Chick Webb and his Orch. Decca 1899.

AAA—*Confidentially*, and *Love Is Where You Find It*. Freddy Martin and his Orch. Bluebird B-7699.

AAA—*Born to Swing*, and *Small Fry*. Mildred Bailey and her Orch. Vocalion 4224.

AAA—*Tutti-Frutti*, and *Look-A-There*. Slim and Slam. Vocalion 4225.

AAA—*Down By the Old Mill Stream*, and *Sweet Sue, ust You*. Jimmy Lunceford and his Orch. Decca 1927.

AA—*How Can I Thank You?* and *My Own*. Ozzie Nelson and his Orch. Bluebird B-7678.

AA—*Shadrack*, and *Jonah and the Whale*. Louis Armstrong with the Decca Mixed Chorus. Decca 1913.

AA—*You Walked Out of the Picture*, and *Empty Ballroom Blues*. Johnny Hodges and his Orch. Vocalion 4213.

AA—*I'm Gonna Lock My Heart*, and *All Alone*. Sammy Williams and his Three Naturals. Vocalion 4197.

AA—*I Let a Song Go Out of My Heart*, and *I Hadn't Anyone But You*. Connie Boswell. Decca 1896.

AA—*In Any Language*, and *Where In the World*. Midge Williams and her Jazz Jesters. Vocalion 4177.

# Our Radio Dial

(Eastern Daylight Saving Time)

## NBC HIGHLIGHTS FOR AUGUST

### Red Network

#### Sundays—

11:00 A.M.—Madrigal Singers, with Yella Pessl  
12:30 P.M.—Meridian Music, concert orchestra,  
direction Walter Logan  
3:00 P.M.—Chautauqua Sym. Concert  
5:00 P.M.—Marion Talley and Koestner's Orch.

#### Mondays—

6:15 P.M.—Benno Rabinoff, violinist.  
8:30 P.M.—Voice of Firestone

#### Tuesdays—

7:15 P.M.—Vocal Varieties

#### Wednesdays—

8:30 P.M.—Tommy Dorsey Orchestra

#### Thursdays—

7:15 P.M.—Vocal Varieties  
7:30 P.M.—Mario Cozzi, baritone

#### Fridays—

8:00 P.M.—Cities Service Concert  
9:00 P.M.—Waltz Time

#### Saturdays—

10:30 A.M.—Chautauqua Concert for Young People  
2:30 P.M.—Music Internationale

### Blue Network

#### Sundays—

12:30 P.M.—Radio City Music Hall  
2:00 P.M.—RCA Magic Key  
5:30 P.M.—Jean Sablon, songs  
6:00 P.M.—Summer Concert Orchestra

#### Mondays—

3:00 P.M.—U. S. Navy Band

#### Tuesdays—

2:30 P.M.—Music Guild  
3:30 P.M.—U. S. Army Band

#### Wednesdays—

6:30 P.M.—Alma Kitchell, contralto  
10:30 P.M.—NBC-Minstrel Show

#### Thursdays—

3:00 P.M.—Light Opera Selections — Harold Sanford

#### Fridays—

2:00 P.M.—U. S. Marine Band  
7:15 P.M.—Music Is My Hobby  
10:30 P.M.—Concert in Rhythm

#### Saturdays—

9:00 P.M.—National Barn Dance

## COLUMBIA HIGHLIGHTS FOR AUGUST

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#### Sundays—

9:00 A.M.—From the Organ Loft with Julius Mattfield  
12:30 P.M.—Salt Lake City Tabernacle  
3:00 P.M.—Everybody's Music—Howard Barlow.  
6:00 P.M.—Music for Fun  
8:30 P.M.—N. Y. Philharmonic Sym. Orch.

#### Tuesdays—

5:00 P.M.—Hollace Shaw, coprano  
6:30 P.M.—Story of the Song  
9:30 P.M.—Camel Hour — Benny Goodman  
10:30 P.M.—Grant Park Concert

#### Wednesdays—

8:30 P.M.—Paul Whiteman  
9:30 P.M.—Blue Velvet Music — Mark Warnow

#### Thursdays—

3:00 P.M.—U. S. Army Band  
5:00 P.M.—Keyboard Concert  
10:00 P.M.—Essays in Music

#### Fridays—

2:30 P.M.—U. S. Navy Band

#### Saturdays—

12:01 P.M.—Columbia Concert Orchestra  
5:00 P.M.—Columbia Concert Orchestra  
8:00 P.M.—Swing Session

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